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Why Clergymen Should Attend the Theatre.

EDITOR NEW YORK MIRROR:—The clergyman at first blush will proceed to tell you why he did not, upon any suggestion of the kind: "It is the place of abomination—the theatre is—with such associations that no decent person will enter it, much less a minister. The plays are immoral, or loose in character or low in tone; they that play them are like them, and must be; the playhouse is redolent of alcohol, if not of worse perfumery; the air thereof is agitated with oaths and passionate words and insinuations which should call the blush of shame to honest brows. Many things are done and seen and imagined unwholesome to a healthy mind—food only for the vitiated." Many no doubt could make out a stronger case against the theatre, but this will serve our turn. Your clergyman will be the last, or ought to, in denying that there are two sides for everything, as he looks upon all as bearing toward hell or toward heaven; and he should not turn away from a possible brighter side to the theatre.

In the first place, what is the theatre? It is a place convenient for the representation and witnessing of the drama. His objection is not against the drama, but the theatre. To revile the drama were to condemn the highest products of the human mind and heart in all ages, not excluding the Bible, which is full of the truest dramatic elements. No; it is the theatre, the concrete drama, to which he is opposed from first to last. But without the actor there could be no action, and so, no player, no play; no theatre, no drama. The earliest plays had indeed rude properties and crude representations, but always an audience eager to listen, and it was action and the appreciation of it which stimulated writing. The theatre, it did not create the drama, is the food of its life, the condition of its being. The dramatic is in us all, native to the soul as blood to the heart; and whether in real life or in some stolen hour, before the mimic stage we thrill responsive to the drama in action. Let us be saint or sinner, lay or cleric, all eulogy of drama or theatre is apart from the present purpose; but so much by way of basis for the rest. The preachers raise an uncertain cry against the theatres because they see their flocks quietly going their way to opera and play. They may feel strongly, but they do not speak out, except now and then, and then in the harsh tones of prejudice or ignorance, boom companions of misjudgment. Now and then one bolder, clearer-eyed than the rest, speaks out in full tones of knowledge, and sympathy, and discrimination. To such an one you will find the theatrical world attentive and willing to hear reasonable things. But it wrongs very few to say of them that they think players worthy of no sympathy, or reason, or distinction—lumping them together as so much evil under the sun—as so many beings, human, it may be, but outside of hope in this or any other life; capable of no real affection, of no sound morality. And so it will be as long as clergy men keep aloof from theatre and players as things diffusing contamination, and sure to poison him. Is his virtue of such flimsy stuff so easily to be soiled? Is he so lightly turned from good to evil thoughts? It may with truth be asked, righteousness should be made of sterner stuff, and principle hold a more secure possession in him.

Now, to condemn the theatre as a whole, is the first fault. All right-minded people unite in refusing to patronize some theatres as they do some journals. The distinction is just as broad, just as important, just as real. We are constantly thrown into circumstances where, facing the good and the bad, we must make the choice. The theatre is not something entirely apart from all other truth and goodness, as the brothel and the gambling hell. It is not something which all moral persons agree to call pernicious and wrong. It has a hold upon the best society. It finds its support from Christian people. Your very pious villager, in going to town where no keen-eyed deacon can report his doings, is irresistibly drawn to the play. He makes it up with his conscience, because he is not seen by a friend! Many a country parson visiting town wanders off alone, passing concert and lecture and "strictly moral entertainment" by, to see Booth or Wallack. He feels no harm, except that he has been obliged to be sly about the business. That hurts him—not the play. He sees there pictured passion's noble or vindictive rage, or he relaxes under the influence of the humors and follies of the seamy side of us. He is wiser for it—he is not in a real sense the better? Clergymen live almost as artificial a life as do actors. People put on to him Sunday clothes, and Sunday manners, and Sunday morals. He is tempted to be unreal to them and then to himself. His influence is circumscribed and kept ulterior by this. He ought to know their real desires and wants, their real temptations. He cannot look within and see them unless he search deeply, for his temptations and ambitions take all different forms from people in the busy world. In the theatre he will look upon the passions and follies, the virtues and vices of the times; he will see what live men and women are thinking, how they are moved to good or evil; for, unless the playwright put upon the stage the thoughts and motives and desires of the thousands, his play will not live; they will not have it. He will see portrayed temptations and wishes that have risen in his own breast, and the end to which they lead. He may learn to hate them in him-

self—assuredly a man may come from a theatre the stronger in his hate of fate, and of treachery, and of guilty passion, as he sees their results in sorrow and distress. There he may see what else he could hardly realize—the dire effects of sin and sinful thoughts. Here he may know vividly what real people think, and wish and struggle; how they sorrow and enjoy—things hardly guessed before. It is possible, too, to come from a church with tormenting thoughts of infidelity. From the preacher's bigotry, ignorance and partiality, a learner may come away disgusted with cant, identifying that with religion, finding more humanity among those who make no profession, and turning his back on the whole thing as a mask and a sham. Possibilities are spoken of here—not of what is the general effect, though of what is done constantly; not to frivolous people, but to those in earnest, seeking for the real. The clergyman should go to the theatre, there to see what his people see, and to know what is the spirit of the time for that is reflected most in the play of the time. And this is far from giving sanction to the investigations of a noted preacher, who shall be nameless here, into the abominations of this city. The two cannot be classed together without confusing all distinctions.

The clergyman should visit the theatre, secondly, because it is one of the recognized social forces of the time. It wields a power for good or evil to millions of people. It cannot be said to be an unmixed evil, with any truth, except to those who are purblind or have made up their minds as to everything in heaven and earth. These, of course, cannot be reached. To understand any great influence or force it is necessary to feel it; to get insight there must be a view from within. The drama, read with sympathy and intelligence, will give some idea of the fascination and dynamic power of the stage. But the imagination must conceive characters and people on a stage of action to appreciate the drama, and just in proportion as this is done is it enjoyed and comprehended; just so far also you are in a theatre. But not many can do this, and it is hard work. To make it easy the theatre is organized. To give form and color and action to ideas the theatre is added to the drama. If it is right to read a play, to play it in your mind, it is right to see it played by others. In spite of the philippics in sermons, books and the religious press against the theatre, it possesses a hold upon the people which refuses to be loosed, which grows stronger and larger—a hold upon Christians, of whose character and sincerity there can be no doubt.

What shall be done? The great Matthew Arnold's solution of the question is this: "The theatre is irresistible; organize the theatre." A greater than Arnold has said: "Prove all things: hold fast the good." You can't test a thing of which you know nothing except by report. For this reason words of preachers are always received with patient endurance, underneath which is the sense of their ignorance concerning the thing itself. The people listen and go their way, to follow their bent, because he is not an authority. To speak with authority one must know whereof he affirms. To pass the door of a theatre as if it were the entrance to hell, is not enough to qualify one for calm judgment on the question; and any other will be valueless and void. It is a question that the Church cannot afford much longer to ignore. It comes within the scope of the advice quoted, "Prove all things." It is well known to the writer that words about elevating the theatre, and clergymen's part therein, are sneered at, and by those high in position. It is a work which brings up the familiar comparison of the Augean stables, and no people recognize the fact more clearly than the best class of players. But the Church ought to be discouraged by no task; ought to refuse none. If it had, in times past, the history of the Church would be a closed volume—a recollection of the past. The question is: Can the players and the playgoers be reached by intelligent criticism, and by sympathy with all that is good in the art of acting? If so (and who shall deny it?) the duty is plain to prove the theatre and hold fast to the good of it. Put any other name upon the play and the clergyman regards it as much as the layman. Call it tableau, charade, amateur performance, and he sanctions it. There is such a thing as sincerity and consistency in a clergyman surely. Let him be honest and open-eyed; let him go to any first-rate play in this city, buy his ticket like any other citizen; let him look round on the vast throng and see the gentle faces of his fellow-Christians; let him follow the action with sympathy, and the tear will start as he feels the pathos of human woe; the moral strength within him will beat high in sympathy with nobler sentiment and sacrifice and against villainy, hatred and scorn. He cannot help it. And he will know by that one experience more of the power of the theatre than he can by reading a hundred plays or by any amount of reports second-hand. He knows then the good and the evil of it, the pleasures and the dangers. It will puzzle him to say wherein he has done wrong. He feels uncomfortable at first, because he has been taught to couple it with wrong. But he can't give other reason for it.

Now, it is beyond the present purpose to attempt any union of the Church and the Stage; to bring actors and clergy together as in England, but rather to ask justice, is the matter in hand. It is as great a mistake to try to pull down the Church for the

sake of exalting the Stage, as was attempted not long ago by a great actress and playwright, as it is to try to cut away the supports of the Stage to build the Church on its ruins. There ought to be no compromise with the evil in either. But there may be a better understanding by each of the other. The writer is far from recommending that clergymen be habitués of the theatre; but as they go concert, lecture, and dramatic readings, there is no reason why they should not see the best plays, and let the people know it. Their example will then have a positive quality about it, and their preaching too, which now they distinctly lack. Nor should the clergyman fear to say that he goes to the play for enjoyment and instruction. Both are there for him as for others. He might see there how powerful is mere acting, truthfully done, upon his fellows, and learn that the truth he has to teach may have more influence over them if sent home with a sense of actuality.

His reply to the clergyman is well known. It is as true to day as when first spoken. The writer is sensible of the fragmentariness and inadequacy of this article, but writes from observation and conviction some of the things he has seen and felt in this connection of Religion and the Drama. The theatre as a whole cannot be written about. There are plays and plays, therefore theatres and theatres. But it is possible to choose your theatre as you choose your newspaper, your companions, your hotel, your church. There is no reason why the clergyman should not have his choice in all as well as one. If he is to throw himself into "the actual breathing world around him, and to speak to the living present" with any sympathy or insight, he will have to enter occasionally the theatre.

CLERICS.

Sermons From Shakespeare.

NO. VIII.—SLANDER.

PROTEUS—Truth hath better deeds than words to grace it.—TWO GENTLEMEN OF VERONA, Act II., scene 2.

PROTEUS—The best way is to slander Valentine. DUKE—Ay, but she'll think that it is spoke in hate.

PRO—Ay, if his enemy deliver it. Therefore it must with circumstance be spoken by one whom she esteemeth as his friend.

DUKE—Then you must undertake to slander him. PRO—And that, my lord, I shall be loath to do. 'Tis an ill office for a gentleman, especially against his very friend.—TWO GENTLEMEN OF VERONA, Act III., scene 2.

While the knife of the slanderer cuts deep, laying bare ugly wounds, diseased arteries vitiate action of the heart and head, and impaired circulation of the moral blood, the slander surgeon wipes his knife, polishes it carefully and washes his hands of the whole operation, going away smiling and self-satisfied as of one who had served the cause of truth and justice. Not so his students, who have watched and listened with eager interest. They muse and resolve, being left to themselves. The clinic is over for the day, and the dissecting-room locked. Tomorrow, however, when they return, they are fortified against appearances, and know that over the heart was an ugly canterized seam. That here, before the knife laid it open, was an unsightly jagged piece of proud flesh, that the eyes were ruined by moral strabismus, and that error and possibly crime had coursed through the frame, leaving malarial results in the entire system. They are not deceived by a sewing up and painting over of these defects. Not they.

It is the dissecting in advance in moral surgery that has broken many a noble heart. We will suppose a new saleswoman receives an appointment to a vacant position. The day before her arrival an old employee, jealous, possibly, of the favor the new incumbent may chance to inspire, announces that she knows the person well. The others gather around eager to hear all about the mysterious stranger. The old employee, however, is wary; she looks wise and remains silent. They question her, and she finally, after much persuasion, produces her surgeon's knife and magnifying glass, and shows that the new-comer is "a mischief-maker." The clinic is now over, for naught remains to be said or done. The listeners are filled with instant apprehension for their future peace of mind and the safety of their reputations. One remembers that she has a sweetheart. Will this dreadful young woman endeavor to separate them and their loves? Another remembers that she has a number of notorious relatives and an ugly family history. Will this person, with malice aforethought determine to remind her of the former or twit upon facts on the latter? Another has a little mud on her skirts. Will the person draw attention to it from the others? Another is married. Will the young woman in question try to enslave the regard of her liege lord? Then there are the gentlemen clerks. They hear the story, and are, though in less measure, perhaps, impressed by it. The awful day dawns. The young lady, all unconscious that she has been made the subject of comment, timidly enters the store, feeling nervous at being a stranger, and with all the awkward apprehension of the new candidate business. Suddenly she sees one whom she remembers as a pleasant acquaintance, and with extended hand and lips greets her, glad of one

friendly face. The old employee, for it is she, returns her greeting smiles and is apparently cordial to her. The others elevate their brows, but keep a discreet silence. Some think that the old employee will take an early opportunity of kindly telling the new comer of her faults, and if she has wronged her, giving her the chance to clear herself from a false charge, perhaps. But no, she does not do this, but takes the crueler, less honest course of thoroughly ostracizing the poor girl in every possible way. She is left to eat her lunch alone. She is not allowed to share in their simple pleasures. All her deeds and acts are misconstrued. If she is polite and kindly in simple offices it is put down as a pitiful hypocrisy in order to gain some desired end. Nothing is said to exclude her from general favor, but it is accomplished just as effectually in a subtle way her woman's tact readily divines. The gentlemen generally defend her; they insist that she is ladylike, polite and intelligent. But all this, alas! does her more harm than good, for the members of her own sex attribute their interest to some syren charm in her which comes of her depraved nature. In short, she is in a brief time regarded as a species of moral leper which is productive of contagion to all who approach too near. Her position is simply horrible. When she speaks her words are misunderstood, for she has been condemned in advance. So she remains silent, meriting by this a reputation as a sulky person.

Those only who have been shut out of friendly sympathy can appreciate this state of affairs. O, my sisters! we can be very cruel when we wish in our treatment of each other. Not one of us but who has so offended at some period of our career—some of us, with the most virtuous intention, perhaps, thinking in our narrow-minded blindness that we thus served the cause of truth and justice. Mark how our supposed instance of the saleswoman ends.

At last her lonely heart and lonely life detects in one of the opposite sex a sympathy and honest judgment she fails to find in her own sex. She grasps the extended hand. Their tastes are congenial, they like the same books, the same people, and they share the same views of life and morality and religion. He it is who walks to her humble lodgings, holding over her head an umbrella to protect her from the rain. He it is who gets her a chair when she sits down to eat her lunch at noon. And he fills her life—her humdrum workaday life—with a thousand little nameless graces. She grows to look upon him as a brother and to respect his manly defense of her and tacit faith in her. For she has heard in various ways of the cruel summing up she received before she came among them; and too proud, because she is conscious of her innocence, to speak in her defense, she silently goes about her duties, showing by her deeds that she has been unjustly estimated and glad of one true friend at least. Is she in love with him? Not at all. There is no love on either side. It is only an honest friendship, which, thank God, is possible to be cherished between a man and woman who are sure enough of their own integrity to banish any slavish fears in indulging such a friendship. Now, what do the other saleswomen say? Alas! my sisters, they put the most unworthy construction on what is in fact pure and honest. There is no love in the case, for the girl has a betrothed lover across the sea; hence the slanderer and her followers shrug their shoulders and look, if they do not speak, their meaning.

Have we drawn an illustration which its rareness renders an extreme one? Let us hope so. Yet this case, to which we have seen a parallel, is after all an illustration of one of our texts. "She esteemed a friend" is the one who speaks in her dispraise. And it is indeed "an ill office for a gentleman," or gentlewoman. If the slanderer were an enemy her words would have had little weight, because it would be self-evident they sprang from a biased judgment. Their being uttered by a reputed friend gives them a bitter and seemingly true significance and power.

But you exclaim: "We do not live in Arcadia; people are sometimes guilty of all and more than they are charged with." True, but it is also true that in nine instances out of ten they are falsely accused. Circumstance colors seeming evidence. The account of one's error loses nothing in the telling, and passed from mouth to mouth grows from a slight defect to one of hideous and unsightly shape. To credit a person with falsehood, or of being a scandal monger, is to effectually close all hearts against them. Let us wait, then, and suspend judgment until the person under discussion condemns himself or herself. For if the fault is there at all it will presently betray itself without our help. Nor can we condemn, whether justly or unjustly, without its coming in some fashion to the knowledge of the one condemned. Slander, like murder, "will out." Would that we could impress upon every man and woman in the world the cruel harm a careless or malicious word may do another. Would that we could all make a rule of placing a finger upon our lips when another's fair fame is questioned. Let us try to think good of others, at least until they themselves prove to us conclusively that the good is not there. Be not afraid of being imposed upon. Think others are as honest and good as we believe ourselves to be. If they are not they will betray themselves full soon. And if they are, with no spoken defense, still they will prove their merit, for

"Truth hath better deeds than words to grace it."

No life can be innately true and tender without other lives receiving some of the reflected inner glory. No heart can beat warm and loving for others without other hearts being quickened to warmth and love in turn. No mind can be clear and high without inspiring other minds to their highest and clearest. If one is possessed of gentle manners, an atmosphere is at once created of gentleness and refinement. We cannot so look up our outer lives that our inner lives will fail to betray through them the good or evil forces there. Let us then avoid prejudicing the outer lives of others until we see for ourselves what their inner lives contain. Give to each and every one a fair trial. It may be that they have erred, and have repented. Phenologists assert that in the organs of the brain those attributes which are physically lacking can be cultivated to proper growth by diligent care. Who shall deny that in the moral character, therefore, there shall be no stimulated action of the essential forces?

When the body becomes diseased, we say, there was no need of iron here, or sulphur, or potash, or here was too much acid, or here was too little. Hence the skillful physician makes his life-long research, not to discover the fact of disease alone, but having discovered the fact, trace the course which he finds to exist, in the lack or excess of some one or more component parts to the healthy condition of the blood. Disease then, is, after all, but another name for blood poison, for the presence of a foreign chemical will surely poison the blood and impede or quicken its action. The true physician, then, is a practical chemist in search of blood poison in his patients, and his medicines are simply collections of the ingredients lacking in the blood. And when our moral blood is poisoned shall we with less alacrity seek to discover and supply the needed antidote? Each in this case must be the physician to himself or herself. If the report proves, or seems to prove, the presence of poison in heart and soul, let us at once retire within ourselves, rigidly examine our consciences, and where we lack in truth, honesty, sincerity or purity, let us earnestly supply the deficiency with a powerful tonic of all good resolves, of which we are capable. Don't hesitate; we cannot deceive ourselves. The blood poison in all its horrors is apparent to our eyes as to none other, provided we will allow them to gaze at the sight unshrinkingly. Our pride may evince, our self pity try to screen the truth, but if we crush the one and silence the other, we cannot see the worst that is in us, as no one else can see. If the fault is a pet one, which we are too cowardly to eradicate, let us at least put on it a veneer of external politeness, like the physician who orders mild alcoholic stimulants and genuine Turkish bathing to the rheumatic patient, who really requires the latter only, without stimulant, but who is averse in renouncing his wine, though it increases his rheumatism, and who endorses the Turkish bathing as a pleasant corrective to the wine.

Then let us, if we must, indulge in the wine of good breeding, hoping that the Turkish bath of good intention and reform may in some strange fashion effect in time a cure. Let us endeavor to silence all slander of men or women. It only requires a little mental discipline to suggest other subjects far more delightful than the subject of another's reputation. The world is so full of pleasant themes and pleasant people, why choose the unpleasant themes? And if we are brought in contact with the unpleasant people, as we are sometimes sure to be, alas! is it not kinder to go to them quietly, if we must speak at all, and say the ungentle fact in tones of affection, and pity and generosity. Oh, for more universal philanthropy in men and women! Let us strain our faculties to bring about us a true, moral Arcadia, in our atmosphere at least. Let us each do our best in all we do, feeling that we will be understood by our comrades. Let no defense of others be needed, because no complaint be made, for "truth hath better deeds than words to grace it." And when we have wronged another, even in our hearts, let us not be too proud to go to that other and confess our error in judgment, for remember "to slander is an ill office," "especially against a very friend."

ANNIE WAKEMAN.

Madame Modjeska, who in London has been wise enough to drop the title of Countess conferred on her in New York by Mr. Henry Sargent, owes something of the great success she has achieved there to the active zeal of Lord Ronald Gower, who was on a visit to Mr. Samuel Ward here some two seasons ago, and who was presented to Madame Modjeska and several times enjoyed her graceful hospitalities at the Clarendon Hotel. Lord Ronald was much struck with Modjeska's resemblance, in figure and "Grecian urn" school of head, to the pictures and statues of Marie Antoinette, and, being the best amateur sculptor in England, carved with very cunning hand a statuette of the Modjeska. Fortunately, Lord Ronald happens to be the brother of the Duke of Sutherland and three Duchesses—Argyle, Leinster and Westminster—and related to all manner of lesser nobilities; so, when Mme. Modjeska found herself in London, unable to find an artistic dwelling, Lord Ronald procured her an opening at the Court Theatre, crowded the house with an aristocratic audience the first night, and gave her opportunity for the triumph she has won by artistic right.

THE NEW YORK MIRROR.

top-heavy order, the gallery and balcony being well filled at every performance. Baker is a clever character actor, and in appearance and carriage reminds one forcibly of Joe Emmet. Farron makes up remarkably well in the female roles and possesses a pleasing voice, but his lameness proves a serious drawback to his best efforts. The co. in support was lamentably weak in almost every instance. During the current week Robson and Crane will present their new comedy, Sharps and Flats, for the first time in this city. Kiraly Bros'. Around the World comb. is underlined for week beginning 21st.

Pike's Opera House (Louis Ballenberg, manager): Olivette, as presented by Emily Soldene's Comic Opera co., has been instrumental in drawing a series of profitable audiences. With the exception of the chorus, which has been strengthened to some extent, and the substitution of Maggie Dugan for Minnie Marshall in the character of Celestine, there has been no material change in the opera or its exponents. As previously mentioned in my former review, Rose Stella's impersonation of the title role proved to be the main feature of the engagement, and her efforts were appreciated by numerous recalls. The opera itself is replete with catching airs and laughable situations, and properly presented cannot fail to prove a success. For the current week H. B. Mahu's English Comic Opera co. will present Boccaccio, with Jeannette Winston in the leading role, followed 21st by M. B. Curtis in Sam'l of Posen.

Heuck's Opera House (James Collins, manager): Rice's Evangeline co. wound up its engagement 18th. The house has been comfortably filled nightly, and the extravaganza presented in good style. Louise Searle, in the role of Gabriel, bears off the lion's share of applause, her performance being satisfactory in every detail. Harry Hunter, the famous Lone Fisherman of the party, was taken ill during the week, and his part was entrusted to Mr. Schiller of the co., who proved an acceptable substitute. During the present week Clinton Hall and his Strategists will hold the boards, followed 21st by Baker and Farron; 28th, Hyde and Behman's Novelty co.

Collins' Opera House (James S. Edwards, manager): M. B. Leavitt's Gigantic Specialty co. closed a financially successful engagement 18th. The prominent features are the Garretts, in their revolving globe act, Moore and Lessinger in their Dutch Shoemaker act, and Cronin and Sullivan in their Tenement House sketch. During the coming week, in addition to a first-class vaudeville, the sensational drama The Heedless Horseman will be presented, with Charles Thornton as Maurice Gerald.

Vine Street Opera House (Thomas E. Snelbaker, manager): The bill presented during the past week has been one of the strongest of the season, and consequently business has been remarkably good. Laura Russell and D. B. Emery, in their bell-ringing and cornet act, have taken immensely, and have been re-engaged, as have also the Love Sisters and Frank Carr. Jennie Engle has likewise proved a big card, and is retained. Among the new faces announced for the current week the most prominent is Pat Reilly, in his imitations of Pat Rooney.

Items: Manager Miles' Juveniles are at present quartered in the city, busily engaged in taking notes from the Soldene co. in Olivette.—Alice Oates, supported by the Revellers, will present Les Bavares at the Grand, 18th.—Harry Hunter, of Lone Fisherman fame, is at present in the Cincinnati Hospital, dangerously ill with typhoid fever.—M. B. Leavitt, of New York city, was in town 10th, looking after his co., which closed 18th at the Coliseum. The issue of licenses for the various theatres is now vested in the Mayor's hands. Under the new dispensation the sale of liquors and beer during the performance is prohibited, which will be welcome news to the combs. engaged at Heuck's for the remainder of the season.—Col. Thomas Snelbaker, of the Vine street Opera House, for whom our august Mayor entertains the most cordial enmity, having presented his application for license and been refused, has obtained from the District Court an injunction restraining the authorities from interfering with his show.—Phil. T. Shea, in advance of the Robson and Crane co., arrived in town 9th.—The box office at Pike's has been removed to the second floor.—Bernhardt is announced for a matinee performance 23d at the Grand, with Camille as the attraction.

Philadelphia.

Emma Abbott has left us, the Troubadours and the Tourists have gone, and this week the drama reigns supreme at the theatres. There is drama everywhere, except at the minstrel halls; and these temples for the burnt-cork people, by the way, really deserve something more than a passing note. Minstrelsy is very popular in this city. One of the prettiest little theatres in the country is the Eleventh Street Opera House, where the Carnecross Minstrels hold forth nightly. The best people go. No jokes with a double meaning are allowed, and fun, pure and simple, is the one object. There is always a take-off on some popular play. Of course Bernhardt was burlesqued, and so popular has Calmeel become that the piece will be continued throughout the week. Not a whit behind Carnecross is the Arch Street Opera House, whose destinies are presided over by Thatcher and Ryman. They, too, had a burlesque on the thin Sarah, and it took immensely. This week they have got a brand new attraction entitled All-Of-It. Of course this stands for Olivette. They expect a great hit. They use the original music, and have some very fine costumes. The thing is very funny.

There is considerable curiosity to hear Olivette. The Broad Street Theatre is not quite ready yet, but will be by Monday next, the 21st, when the piece will be put on the stage. The Arch will come in a week later, and then there will be rivalry which, if the piece takes, will pay both theatres. Duff's co. from the Park Theatre, New York, will sing the opera at the Broad.

Arch Street Theatre (C. A. Mendum, manager): The Danites did a very good business last week, and the one thousandth performance on Friday night was witnessed by a great audience. This week we have Macanley in Uncle Dan'l. The Arch has got a fine line of attractions to follow.

Chestnut Street Opera House (George K. Goodwin and J. Fred. Zimmerman, managers): The past two weeks have been the most successful of the season. The Emma Abbott Opera troupe coined money. Although not always rendered in the most artistic manner, Emma's operas are worth listening to, and she has some very good singers with her. The operas were popular because they were always passably done and frequently bordering on the artistic. Above all, the regular theatrical prices were maintained, and people will go to hear an opera at a dollar where they will stay at home every time with the Italian rates for seats.

This is the first season of the new Opera House, and I am very glad to chronicle the undertaking a success. This week Collier's Banker's Daughter comb. has the boards.

Walnut Street Theatre (George K. Goodwin, manager): It is curious how the Tourists draw. Some of the jokes are very, very old, but somehow they take just the same as when they were new. The Walnut did a rushing business all last week, and the Tourists played to packed galleries. It does seem as if Smith and Meatyer could scrape together without much trouble some more striking songs for their parlor-car scene, but I suppose it don't make much difference to them as long as they make money. This week the Walnut has the tallest kind of a card in the person of John S. Clarke, than whom there is no better comedian. He played Dr. Pangloss on Monday night.

Chestnut Street Theatre (C. S. Morley, manager): The Troubadours were only fairly successful last week. There is something very funny about their picnic scene, but after all it is rather monotonous. The Troubadours gave a better entertainment than the average of this sort of performances, but it is nothing to return to a second time. Hazel Kirke, with a co. from the Madison Square Theatre, is the play this week. Genevieve Ward's Forget-Me-Not follows.

National Theatre (T. F. Kelly, manager): There is a novelty entertainment on hand that the boys take to. The Skeleton Hand; or, the Lost Diamond, is the principal feature, around which revolves a "great array of vaudeville stars," as the bills say. They are too numerous to mention. The National is doing well this season, and is becoming a popular variety theatre.

Items: The Academy of Music was occupied on Monday night, 14th, by Prof. Murdoch, who read a political satire in connection with the municipal elections of the following day.—One of the most amusing sketches at Carnecross' Minstrels is the Colored Letter Carriers. It ends with the distribution of a hundred or two cards sent flying over the heads of the audience.—Dengremont, the young violinist, at the Academy 18th.—The Museum this week has a piece in hand called the Nihilist Sisters. It was written for Miss Lillie Hinton, the popular little actress always to be found at the Museum. Miss Hinton has a benefit Friday, 18th.—The Grand Central Theatre, since it stopped its bar, is doing well with variety shows. The Mayor made a raid on the variety shows a while ago, and shut some of them up. Miller's Winter Garden was one of them. It has thrown its beer kegs out of doors, however, and has succeeded at last in getting a license.—Camille is announced for the matinees at the Museum this week.—The first anniversary of the foundation of the Thursday Club takes place on Thursday, 17th. The club is composed of journalists and theatrical managers. There is a long list of distinguished guests, including a number of well-known actors.

St. Louis.

Pope's Theatre (Charles Pope, manager): Kate Claxton invariably plays a fine engagement in St. Louis. She has made The Two Orphans her specialty, and of the plays produced in late years it has achieved about the greatest success, and in addition, Miss Claxton has an unbounded popularity in this city, where some years ago she performed a feat of personal pluck and bravery which will not soon be forgotten. She presented the play mentioned during the best part of the week, when on Thursday evening The Snow Flower was given, and Frou Frou is underlined for her benefit this evening. Prof. Seerman opens an engagement 24th in his feats of magic, with gift lottery.

Grand Opera House (John W. Norton, manager): H. B. Mahu's Comic Opera co. in Boccaccio made a good success here during the week just ending. The opera, while not equal to Fatinitza in its general elements of popularity, is bright, sparkling, and full of humor. Miss Jennie Winston made a fine success in the title role, and her support was generally excellent. My Partner, with Louis Aldrich and Charles T. Parsloe in the leading parts, 13th.

Olympic Theatre (Chas. W. Spalding, manager): Haverly's New Mastodon Minstrels, with some of the old faces, opened 13th, to a good house. Billy Rice rejoined the company upon his return from England, and was well received. Fred Wilson, an old St. Louisian, who has been abroad several years, returned and had a warm reception. The company is generally a good one. Feb. 14 Mapleson's Opera troupe will open its season. Repertoire for the week: Sonnambula, Carmen, Lohengrin, Martha, Aida, Lucia and Don Giovanni.

Items: The St. Louis lodge of Elks gave an entertainment at Druid's Hall last Sunday afternoon. The bill was furnished by local talent and the members of the Rice Surprise Party, the New Mastodons and 100 Wives comb., the combined orchestra being under Prof. Vogel's baton.—Fred J. Engelhardt with Capt. Newton's whale has arrived here, and will keep it on exhibition until 20th, when it will be removed to Cincinnati. Notwithstanding a rather out-of-the-way place of exhibition, owing to the necessity of keeping the monster on the track, and extremely bad weather, the attendance has been very large, thousands visiting it each day. It is a great novelty, and well worth seeing.—The crusaders are still urging the war against the Sunday theatres, but little note is taken of the movement. On the 10th inst., they circulated a petition on 'Change, but it received only 125 signatures.—Lotta opens at the Olympic Theatre 21st.

Alabama.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Next week, Sarah Bernhardt and John McCullough.

Item: Owing to severe storm and wash-up on the N. O. Railroad, Lotta lost her two days' engagement here 7th and 8th. For same cause Fun on the Bristol co. lost two days en route to New Orleans.

KUFAULA.

Barrett's Opera House: Frederick Paulding played here 9th, to a large audience, and himself and co. gave unequivocal satisfaction. No other shows booked for the month outside of Arlington's Minstrels, 24th.

California.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Prof. Taylor, Illusionist, one week, 7th, to a moderate business. Manager Simmons has a number of attractions booked, viz.: The Baldwin co., Emilie Melville Opera Bouffe co., John A. Stevens and co., Robson and Crane, The Troubadours and Haverly's Minstrels.

Connecticut.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Tuesday, 8th, the Boston Ideal Opera co., sang Chimes of Normandy to a full

house, and gave satisfaction. 10th we had Com. Nutt and Kranks; I don't know who had a spite upon the little fellow, or who induced him to undertake this venture; but it certainly was the worst performance ever witnessed in this city. There was no plot to his piece, and no people to play it if there had been a plot. The seats were nearly empty when the curtain went up, and entirely so, except the theatre hands and a few deadheads, when it went down. I believe this was the second and last stand, as the co. returned to New York from here. 12th, Joe Murphy's Kerry Gow comb. were to play Kerry Gow matinee and evening, but a severe rain storm prevented any performance in the afternoon, and reduced the audience in the evening to only a fair house. The play is, if possible, better cast and mounted than ever before. We have the Troubadours 17th, for the first time since their European trip, and Haverly's Colored troupe 18th, on their return trip over the New England Circuit.

American Theatre (W. S. Ross, manager): Business has been first class and show far above the average, and giving such general satisfaction that the house kept up nearly even through the week. It would seem that Mr. Ross has solved the problem, and that this theatre can succeed without bar or boxes. Of the co., Miss Mary Annott goes to Providence; rest of co. to New York. New people: Novelty Four, John and Emma Whitney, Lester Howard and Lizzie Hunter, Davenport Bros., Joseph Redmond and Ada Clifton; the Australian children. T. F. Thomas and Lottie Russell remaining.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): 7th, The Yale Glee Club gave an excellent concert to a select and crowded house. 8th, annual ball of the Junior Class of Yale; grand success. 9th, Boston Ideal in the Chimes of Normandy; house crowded to overflowing. Booked: Lecture by Eli Perkins, 14th; Salisbury Troubadours, Brook, 15th; Hill's All the Rage, 17th.

Peck's Grand Opera House (Clark Peck, proprietor): Nothing this week. Coming: 14th, one week, Gen. Tom Thumb and suite.

New Haven Opera House (John M. Neir, manager): 9th, Joseph Murphy, with fair support, gave Kerry Gow to a crowded house. Shaun Rhue to a good house, 10th. 12th, The so-called Rentz-Santley comb., but in reality a third-rate troupe, using the above name. The house was well filled. Coming: 14th, Daly's co. in Needles and Pins; 16th, Concert by Third Church Choir, embracing New Haven's best musical talent; 19th, Forget-Me-Not, Genevieve Ward.

MERIDEN.

Wilcox Opera House (T. H. Delavan, manager): Standing-room only at the entertainment of the Boston Ideals. 7th, The Bohemian Girl was rendered in a most satisfactory manner, Marie Stone and Tom Karl bearing the honors. 11th, Joe Murphy had another large house. Booked: All the Rage, 18th; Haverly's Black Forty, 21st; Around the World, March 3.

WATERBURY.

City Hall (Jean Jacques, manager): 8th, Joseph Murphy in Chann Rhue to a packed house. 12th, Hill's All the Rage co. gave satisfaction to fair house. Coming: Jay Rial's comb. in Uncle Tom's Cabin, 14th; Salisbury's Troubadours, 16th; Haverly's Colored Minstrels (return), 22d; Mitchell's Goblins, 23d.

BRIDGEPORT.

On the 11th Rentz' Minstrels played to a good house, the performance being eminently satisfactory.

DANBURY.

Opera House (J. S. Taylor, manager): Hill's All the Rage, 9th. Business not very flattering.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Joseph Jefferson and co. in The Rivals and Rip Van Winkle last week, to crowded houses. Mrs. John Drew as Mrs. Malaprop had a large share of the honors. Maurice Barrymore was at his best as Capt. Absolute. N. C. Goodwin in Hobbies this week. Emma Abbott 21st.

Ford's Opera House (John T. Ford, manager): Willie Edouin's Sparks co. in Dreams, to good business last week. There was no performance Saturday. The overflow from the Potomac was several feet deep in the lower portions of the city. Pennsylvania avenue in many places was from two to four feet under water. About the Opera House it was certainly three feet deep. "The oldest inhabitant" never saw anything like it. Mr. Edouin took advantage of the enforced vacation to make a flying visit to his wife and the youthful addition to the Sparks co. Olivette this week, Wallace McCreery, Charles H. Drew, Amy Gordon and Blanche Chapman in the cast. Sol Smith Russell 21st.

Lincoln Hall (Pratt & Son, managers): The Bernhardt Listeman co. with Miss Amy Sherwin and Theodore J. Toedt in concert, to well packed house, 8th. Miss Adelaide U. Murdoch lectures on "Substance and Shadow," 18th.

Items: The Pirates of Penzance co., under management of Dr. S. S. Bond, at Odd Fellows' Hall, 10th, 11th and 12th, drew more people than the hall would hold.—Dollie Woolwine joined the Milton Nobles co. some ten days ago.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Katie Putnam concluded an engagement 5th. Matinee in Little Barefoot; at night Two Babes of the Woods; both to full houses. Her entire engagement was peculiarly satisfactory. Tony Denier's Humpty Dumpty performed 7th to fair business. 8th, matinee and night was very slim; cause, inclement weather. The entertainment was considerably cut. Lotta opened 11th in Masette; crowded houses, 12th, Zip will be given.

Items: At the request of many friends Katie Putnam gave a reception in the afternoon of the 5th between three and four o'clock at the Kimball House parlor. Just as she was boarding the train for Augusta a written request of many citizens was handed her to appear in a Saturday matinee as Leana, the Madcap, or Little Nell, but on account of short notice the little actress did not assent. Lotta was also solicited to give a matinee the 12th, which was refused on the ground that it would seriously interfere with the night performance, if not prevent it.—The City Council passed an ordinance Feb. 9 prohibiting the placing of chairs in the aisles leading to and from the seats used as entrances and exits or in the doorways by persons standing in any theatre, opera house or public place of amusement, under a penalty to managers or proprietors of five hundred dollars and cost of court.—The sale of Bernhardt tickets by the management so far has reached \$3,500. Everything has been done to prevent speculators getting

hold of tickets but to no good. Choice seats are being sold at ten dollars each, second hand.—George J. Johnston, the Atlanta bill-poster, so well known to the profession, committed suicide on Wednesday morning, 9th instant, in his room by taking an overdose of morphine. He leaves a wife and five children.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Tony Denier's Humpty Dumpty 5th to full house. Prof. J. M. Corville, Spiritualist, so-called, gave a legerdemain entertainment 7th to a packed house. The audience were duped and disgusted. Frederick Paulding gave Merchant of Venice 10th, and Love of His Life 11th, to only fair business, the weather being fearful. Booked: Jarrett and Rice's Fun on the Bristol, 14th; Billy Arlington's Minstrels, 23d; Rice's Evangeline co., 24th; Juvenile Opera co., March 1 and 2; Lawrence Barrett, 3d; Miss Calhoun, 4th; Mary Anderson, 15th; Miss Selina Felter, 21st and 22d.

MACON.

Ralston Hall (Turpin & Ogden, managers): Tony Denier's Humpty Dumpty 5th to full house. Prof. J. M. Corville, Spiritualist, so-called, gave a legerdemain entertainment 7th to a packed house. The audience were duped and disgusted. Frederick Paulding gave Merchant of Venice 10th, and Love of His Life 11th, to only fair business, the weather being fearful. Booked: Jarrett and Rice's Fun on the Bristol, 14th; Billy Arlington's Minstrels, 23d; Rice's Evangeline co., 24th; Juvenile Opera co., March 1 and 2; Lawrence Barrett, 3d; Miss Calhoun, 4th; Mary Anderson, 15th; Miss Selina Felter, 21st and 22d.

Items: Frederick Paulding will return soon.—Harry Warner, terming himself the Young Hero of Niagara, has been giving performances on the high rope the past week.

SAVANNAH.

Milton Nobles' co. played to fair houses 7th and 8th. Katie Putnam played to full house; Lawrence Barrett to crowded house 10th; Wilhelmj 12th, to grand audience. Coming: Tony Denier's Humpty Dumpty 14th, 15th and 16th.

Opera House (N. K. Butler, manager): Lawrence Barrett, 11th.—Crowded house; very enthusiastic. Milton Nobles 9th in The Phoenix, and 10th in Man of the People, to good houses.

INDIANA.

INDIANAPOLIS.

English Opera House (Will E. English, manager): The Fanny Davenport season opened with Pique 7th to a good house, notwithstanding the rainy weather. Miss Davenport gave an admirable rendition of Mabel Renfrew. Her conception of this part was certainly a creditable performance, and she was loudly applauded. Morton as Mathew Standish was fair; the balance of the support only passable. Tuesday evening a double bill was given—London Assurance and Oliver Twist. Although both dramas were creditably given the latter was the better performance, and Miss Davenport's Nancy Sykes was a wonderful picture. The season closed with Camille on the 9th. This gave the largest house of the engagement, and the play was admirably dressed and the stage settings superb. In this drama Miss Davenport's performance greatly exceeded the most sanguine expectations of her admirers here. The rest of the week was taken up by Jannaschek, giving as the opening piece Mother and Son, a neat plot, evenly balanced and not overweighed with superfluous dialogue. The balance of the engagement was filled with Bleak House, with Deborah at the matinee, and closing with Mary Stuart at night to good business. The latter was the most satisfactory performance given, and in this Mlle. Jannaschek displayed wonderful power and stamped her as having few peers in the legitimate drama. Booked: Anthony and Ellis' Uncle Tom's Cabin co., 14th, 15th and 16th; Charlotte Thompson, 17th, 18th and 19th.

Opera House (J. B. & G. A. Dickson, managers): The week opened with M. B. Curtis in Sam'l of Posen, and the severe weather told heavily on this engagement. Sam'l of Posen is most interesting comedy, founded on the Hebrew type, with situations not overdrawn, an ingenious plot with a spicy dialogue not tiresome, but on the contrary rather enjoyable and full of Hebrew wit, and must certainly become very popular as it becomes better known to the amusement-goers. The character of Sam'l Placick is made the starring attraction, and in the hands of Mr. Curtis it receives an admirable and life-like conception. The support was good and the entertainment a most enjoyable one. The balance of the week was filled by Aldrich and Parsloe in My Partner. The co. presented but few changes since its former presentation here, what changes have been made proving rather detrimental. A review of My Partner will hardly be necessary, as this great work of Bartley Campbell has become too well known for comment. Booked: Soldene Opera co., 14th, 15th, 16th and 17th; Hearts of Oak, 18th and 19th.

Park Theatre (J. B. & G. A. Dickson, managers): Closed during the week, preparatory to the Maennerchor Carnival to be given Feb. 18.

The Zoo (Will Furner, manager): This variety house during the past week gave an excellent variety performance. The following people appeared: Marcan and Alb, Roman Wrestlers, the Burtons, Peasleys, etc. The Academy of Music gave an equally strong performance.

Items: Walter E. Landridge, scenic artist at English's Opera House, died on the 12th, after a five weeks' illness.—The Bernhardt dates are set for 25th and 26th.—Miss Katie Fletcher, a favorite of Indianapolis, is with the Jannaschek comb., and met with a warm reception during the recent engagement of the company here.—The Grand Infanta orchestra have disbanded, after hearing from Charles McGeachy, cancelling their engagement.

PORT WAYNE.

Grand Opera House (H. S. Mensch, manager): The Mendelssohn Quintette co., Camilla Urso and Marie Nellini, to a fair house 9th, occasioned by poor management and bad weather. A splendid programme was superbly rendered, eliciting frequent and rapturous applause. Booked: Hearts of Oak, 19th.

Items: Major R. L. Smith, late manager of the Bijou, partially destroyed by fire last week, and Fred C. Boltz take the road till the theatre is rebuilt, which will be about March 5. The following people are engaged: The Reeses, Irwin T. Bush, Erno and Mlle. Angelique, Fannie Smith, Alice Gilmore, Ed. B. Christie, Professor Pezold, leader of the orchestra; Harry Ghanke, leader of band. George A. Flinn goes in advance.—Miss Emilie Garvin, of Chicago, gives a dramatic reading at the Grand Opera House 15th, assisted by Miss Lizzi Grafmiller, a debutante and scholar of Miss Garvin. Miss Garvin supported John McCullough one season, and 'tis rumored will "star" it next season.

VINCENNES.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Nothing this

week. S. H. Cone, business manager of the Kate Claxton co., registered at the Grand 8th and billed them for 19th. Booked: Buffalo Bill, March 4. Coming: Corinne Merriemakers and M. B. Curtis.

Items: George W. Ray and the balance of the Delmonico Variety co. left. Delmonico closed.—Frank, son of William Green, is now managing the Opera House.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Robson and Crane in Sharps and Flats 7th, to splendid house, notwithstanding the heavy rain. Messrs. Robson and Crane were called before the curtain several times; support good. Charlotte Thompson, in The Planter's Daughter, to a fair house; performance fair. Coming: Kate Claxton comb., 16th; Wilhelmj Concert co., 25th.

RICHMOND.

Grand Opera House (J. J. Russell, manager): Camilla Urso and Mendelssohn Quintette Club delighted a fair audience 7th. Weather very inclement.

PERU.

Concord Theatre (Andres & Clark, managers): No attraction the past two weeks. Coming: Scott Paine Opera co. 21st.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): Jannaschek was here the 8th, in Mother and Son, to a fair house. Booked: Alice Oates 17th.

LAFAYETTE.

Grand Opera House (F. E. D. McGindley, manager): Nothing this past week. Hearts of Oak 15th.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers): Gilmore and Miacco's Humpty Dumpty 5th, to matinee and evening. Professor Hartz comb. opened 9th to standing room only, which was repeated the balance of the week. The performance gave unbounded satisfaction. The co. consists of Professor Parker with his educated dogs; Albert Duncan, the ventriloquist; Frank Lawton, comedian, Carrie Hartz, vocalist, Mary Mitchell, clairvoyant, and Professor Frank Vickery, pianist.

Durley Hall (George Smith, manager): An Arabian Night 8th, to good house, notwithstanding it rained all day and evening. This is a very strong comb. and Roland Reed and Alice Hastings are favorites with the Bloomington public. Coming: Gulick and Blaisdell's Minstrels, 16th.

Items: Professor Hartz had to close his performance at Lafayette, Ind., on the 4th and go to his home in Cleveland to attend the funeral of his child. He was to have opened here on the 7th but was delayed until the 9th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Gulick and Blaisdell's Arabian Night co. came 5th, to good business, and was followed on 7th and 8th by Leavitt's Burlesque co., which gave two very bad performances to medium houses. Not one-half of Leavitt's co. as advertised are with the co. Gilmore and Miacco's Humpty Dumpty co. came 9th to fair business. Charlotte Thompson, in Jane Eyre, afternoon of 12th, and The Planter's Wife in evening, under auspices of Governor's Guard.

Adelphi Theatre (Willam H. Laird, proprietor): Business good. Etta Williams, Du Kell Twin Brothers and the Carrolls, Lillie and Charles. No departures.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Corinne Merriemakers in one of their delightful performances to a large and fashionable audience. The operetta of The Magic Slipper abounds in fun and merriment; the music is light and catchy and well calculated to please. Leavitt's Burlesque Opera co. in Curmen 9th, to a large and disappointed house. The co. is not a strong one. Booked: 7th, Gilmore and Miacco's Humpty Dumpty; 25th, Magie Mitchell; 28th and March 1 and 2, Hartz, Magician.

SANDWICH.

Opera House: Jay Simms' comb. 7th, one week, to fair houses. Brown, the mind reader, had a good house, 5th. Wolfe Brothers sung to a small business Friday evening, and afterwards disbanded; on the road only two weeks. Charles Forbes' co. in Rough Diamonds, 14th. Remenyi, 15th.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): The only thing on the boards this week was Leavitt's Burlesque Opera troupe in the operetta of Carmen; a fair performance. The dramatic season for the coming fortnight promises to be very full.

DIXON.

Nothing since the 7th, when the New Orleans Minstrels did a good business. Remenyi is booked for the 16th and the Forbes Dramatic co. for 21st and 22d.

ELGIN.

DuBois Opera House: Booked: Farragut Boat Club co., 16th; Gulick & Blaisdell's Arabian Night co., 14th; Gulick & Blaisdell's Minstrels, 22d.

AURORA.

Opera House (A. A. Association, managers): 9th, Minnie Palmer's Gaiety co. to a good house; 11th, Remenyi Concert, to a full house.

IOWA.

BURLINGTON.

Nothing the past week. Booked: 12th and 13th, Anthony and Ellis' Uncle Tom's Cabin; 15th, Gilmore's Humpty Dumpty; 18th, Galley Slave; 20th, Harry Lambkin; 28th, Maggie Mitchell, Fanchon; March 2, Minnie Palmer's Boarding School; 3d, 4th and 5th, Hartz, Magician.

CECIL RAPIDS.

Greene's Opera House (C. G. Greene, manager): Booked: Remenyi concert, 25th; Annie Pixley, March 2; Maggie Mitchell, 4th; Gilmore and Miacco's Humpty Dumpty, March 12; Kate Thayer, 23d.

COUNCIL BLUFFS.

The Big Four Minstrels came 4th, to good business. They are on their way to California. Bartley Campbell's Galley Slave comes 10th; Land League lecture by Redpath, 12th; John Dillon co., 14th; Rive King co., 20th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Coming: 17th, Anthony & Ellis' Uncle Tom's Cabin; 19th and 20

THE NEW YORK MIRROR.

Brothers' comb., 18th; Julia Rive-King Concert, 24th. James Redpath lectured on Ireland 10th to an immense audience.

German Theatre: The Two Orphans was postponed from 6th to 13th on account of bad weather.

Opera House (L. Wood, manager): Nothing booked.

Kentucky.

Macaulay's Theatre (John T. Macaulay, manager): Robson and Crane in Comedy of Errors was the attraction here for four nights during the past week, closing the 9th to good business. The reputation of these gentlemen in this piece is so well known that comment here is unnecessary. The engagement was a profitable one.

Opera House (Brooks & Dickson, lessees): Closed during the past week. Booked: Haverly's New Mastodon Minstrels, 14th and 15th; Manager Warner's benefit, 16th; Sol-dene Opera co., cancelled dates of 17th, 18th and 19th, which will be filled by Wilhelmj Concert comb., who are billed for 18th and 19th. My Partner, Aldrich and Parsloe, opening 21st, one week.

Knickerbocker Theatre (Nellis Borden, proprietor): The show was up to the usual first-class standard, notwithstanding this being the last week of the season, as the house closes 13th to be rebuilt.

Buckingham Theatre (J. P. Whallen, lessee): A fair show was the rule this week and the usual business. Several new people are booked for next week.

Items: H. B. Mahn, manager of the Opera co., that bears his name, was arrested last Sunday at the Louisville Hotel just as he was leaving for St. Louis, on a bail writ sworn out by Miss Francine Guthrie, a late member of the troupe, for fifty dollars back salary. Mr. Mahn gave bond and departed to join his co. The case came up Friday before Esquire Clemens and was decided in favor of the plaintiff for full amount claimed.

A great deal of sympathy was extended the young lady for the way she was treated by Mr. Mahn for simply demanding her salary, but on Saturday night discharged her without notice and refused to pay her hotel bill or buy her a ticket to New York, which would have left Miss G. in a bad strait if her new-found friends had not come to her aid and helped her out. Miss Guthrie left for home 12th, well pleased with her victory over Mahn. The deaths of two old actresses, who at one time were well known in the profession, occurred this week, namely: Mrs. J. B. Shaw, who died on the 7th of pneumonia. Mrs. Shaw was at one time a member of the stock at the Louisville Theatre under John Bates as manager, and since her husband's death a few years ago she has been a beneficiary of the American Dramatic Fund Association, of which he was a member.

The second was Mrs. George W. Llewellyn, who died on the 9th of general debility. Mrs. L. at one time played in several travelling co., and was a member of the stock at Wood's Theatre, Cincinnati, under John Allen as manager. Both ladies lived to an advanced age and retired from active life some years ago. Miss Jennie Southard, a very promising young member of Miss Scott Saxton's School of Elocution in this city, will shortly make her debut at Macaulay's as a dramatic reader. George Ellis, George Guefig and a number of other young men connected with the Commercial office, have caught the stage fever and are organizing a minstrel troupe for the purpose of travelling through this State.

Louisville.

Opera House (R. P. Marsh, manager): A miserable co. of fakers, styling themselves the White Dramatic co., rendered Risen from the Ashes 11th, and Joshua Whitcomb 12th. Popular prices of admission was the key note that filled the house. We trust their encouragement will not induce them upon us again. Rice's New Evangelist 14th and 15th. Wilhelmj follows Evangeline. Miss Seline Fetter, who created such a furore in Louisville at her debut, appears here shortly.

Owensboro.

Grand Opera House (A. Hill & Co., proprietors): Charlotte Thompson and an excellent co. presented The Planter's Wife 8th to fair house.

Items: Kate Claxton has cancelled her date for 17th. Selma Fetter is booked for April 1 and 2.

Maine.

New Portland Theatre: Haverly's Colored Minstrels 7th, to the largest house of the season, standing room all being taken and numbers turned away. 10th, 11th and 12th. Around the World in Eighty Days. This piece has more dramatic interest than the average spectacular play, although of course it depends principally on its scenery for its success. The co. is a good one. Mr. Keen made a very satisfactory Phineas Fogg. Moses Fiske created much amusement as Passepartout, and Mr. Bouchier was excellent as the American Count. Georgia Knowlton achieved a decided success as Aouda. She has a very pretty face and a fine figure, and is a bright, pleasing actress. Mary Lewis made an excellent Nemea, and Susie Kim a charming Netsey. Kate Ches-te introduced a very neat song and dance. Booked: Criterion co., 14th, 15th and 16th; Baird's New Orleans Minstrels, 19th; All the Rage, March 11; Haverly's Mastodon Minstrels, 16th; Galley Slave, 18th and 19th; Dea Thompson, 20th and 26th; Chaut-fra in Sam and Octoroon, 28th and 29th; Deacon Crankett, April 1 and 2; Sol Smith Russell in Edgewood Folks, 8th and 9th; Ben Maginley, 11th and 12th; Burgess' Widow Bedott, 24th and 26th.

City Hall: Closed this week. Booked: The Ideal Opera co. in Fatinitza, 16th.

Lewiston.

Jay Rial's Uncle Tom's Cabin co. (Joseph Chenet, manager) played to crowded houses 8th and 9th and matinee; co. good. Little Amy Slavina was a very diminutive Eva, and her acting and singing were remarkably fine. Adele Clarke was a very eccentric Topsy, and her make up was good. One of the bloodhounds belonging to the co. was killed by being run over by the cars.

Music Hall (Charles Horbury, manager): Booked: Ideal Opera co. in Fatinitza, 15th; Criterion Opera co. in Freaks, 17th; Baird's New Orleans Minstrels 18th; Norfolk Jubilee Singers 20th; the Jollities 24th; Hill's All the Rage March 15, and Denman Thompson the last of March.

Massachusetts.

Music Hall (George W. Heath, manager): At last the only first-class place of amusement in the city has lowered its standing by a Dime Show appearing the 12th to a diminutive audience. The manager (?) if there was one, it seems was ashamed to let his identity be known. Booked: J. M. Hill's All the Rage comb., March 2.

LYNN.

Westover Opera House (Clay & Buckley, managers): Maggie Mitchell was greeted by a very large audience 10th, playing The Pearl of Savoy. Next attraction is Mendelssohn Quintette Club of Boston, 17th. Com-

ing: Mrs. and Mrs. George S. Knight, 23d; Photos, 28th; the Philharmonic Society of Albion College, March 1; Herne's Hearts of Oak, 2d; Fanny Davenport, 3d.

Item: Manager Bordwell opens his Varieties in this city April 4.

KALAMAZOO.

Union Hall (W. R. Solomon, manager): A party calling himself Pa. C. N. Steen, and wife billed the town for the 9th and 10th in an entertainment entitled Two Hours in the Spirit World, but failed to show up. Miss Arabella Root writes to the press of this place, and says the cause of her cancelled date was poor management ahead.

MINNESOTA.

Opera House (John X. Davidson, manager): Abercrombie's Boston Ideal Uncle Tom's Cabin co., four performances, 7th, 8th and 9th, to fair houses. Blanche Slader made a very good and interesting Topsy; Lizzie Pansy as Eva (the youngest child we have seen in that role) was very good; John H. Harvey's Uncle Tom was creditable; the balance of co. light. Herne's Hearts of Oak co. billed for three nights, 10th, 11th and 12th, were unable to get here in time to give a performance 10th.

Conley's Varieties: Business continues good.

MISSOURI.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Gulick & Blaisdell's Minstrels 11th, with Luke Schoolcraft as the principal feature; good performance to fair house. Booked: 16th and 17th, Roshelle; 22d, Gilmore and Miac's Humpty Dumpty comb.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Jay Rial's Uncle Tom's Cabin co. came 7th and 8th, to crowded houses. Mrs. Scott Siddons played As You Like It 10th, to a fair house. Billed: Nick Roberts' Humpty Dumpty co., 14th; Henry Ward Beecher in lecture, 15th; Genevieve Ward in Forget Me Not, 16th; Commodore Nutt comb., 17th; Joseph Murphy in Kerry Gow, 18th; Denman Thompson, 23d; Boston Ideal Opera co. in Fatinitza, 25th; Hill's All the Rage comb., March 10.

Smyth's Opera House (John Shirley, manager): Booked: Two Orphans, under Harry Clark, 19th. This house is to be entirely remodeled and refitted during the coming Summer.

Music Hall (S. R. Hannaford, manager): This week the best features were the Win-nets, the Ulms, and Satsuma. Houses crowded nearly every night.

Item: It is rumored that a variety garden will be opened here early the coming Summer.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 8th, Haverly's Colored Minstrels, to a poor house, owing to no local management; 9th, Martin's Around the World in 80 Days to a large audience; 11th, Criterion Comedy co.; rainy night; fair house. Booked: 15th to 19th, Musical Convention; 20th, spiritualistic seance; 22nd, Jollities; 26th, Denman Thompson.

Franklin Theatre: Booked: Boston Museum co. in The Gunvor, 26th.

NASHUA.

Franklin Opera House (George Swain, agent): Fifth Avenue Comedy co. in the Two Orphans, to the best house of the season; show very fair. Pauline Markham, extensively advertised to appear, did not do so. Booked: 15th, Nick Roberts' Humpty Dumpty; 16th, Commodore Nutt in Kranks; 17th, Martin's Around the World in Eighty Days.

NEW YORK.

SYRACUSE.

The outlook in regard to local theatricals is not peculiarly attractive. Mapleson's Opera co. is the only booking of note between the present writing and March 3. Col. Mapleson wishes a \$2,500 house, and unless he is assured that amount will probably cancel. The sale of seats show but fifty people who are willing to give \$3 to witness Carmen, and consequently the chances of seeing Gerster and Campanini are decidedly thin.

Wieting Opera House (P. H. Lehnen, manager): Sol Smith Russell in Edgewood Folks drew a house which showed how high the star stands in the estimation of our people. The Donald and Levy Concert co. 8th drew poorly. They give a good programme and deserve better patronage. The 10th was devoted to the Palestine Arabs, but they failed to draw largely. Buffalo Bill on the 12th to a large house. Josh Ogden heads the party as business manager. The support of the star is much more capable than that of last season. Lizzie Fletcher makes as much of the leading lady's part as is possible, considering the lurid material of the play. Booked: False Friend, 25th and 26th.

Grand Opera House (P. H. Lehnen, manager): On the 10th Hoey and Hardie's Child of the State, to good business. The play is hardly equal to the latter productions of the author, but belongs to the sensational portion of dramatic writing; but as it is in the hands of a generally competent co. it gave satisfaction. Booked: McGibney Family, 18th and 19th.

Y. M. C. A. Hall: Peck's Dime Museum opened 7th and was here until the 13th; average business.

Chase Music Hall (A. C. Chase, manager): William Ott Maffitt, of Wisconsin, lectured 10th in answer to Ingersoll's "What Shall I Do to be Saved?" to a good house.

Items: J. H. Lyman, of this city, is in Wisconsin acting as advance of Baldwin's Briliants. His son Wesley, the child elocutionist, is also with the co.—The attaches of the Opera House have formed an association called the Order of P. C. The officers are: High Grand Master, Darwin Trupp; Grand Scribe, William McGurk; Worshipful Treasurer, C. E. Coles. Lodges will be started among the attaches of the opera houses at Albany, Troy, Utica and Rochester in the near future.—Haverly's Mastodons and Salisbury's Troubadours appear here early in March.

RECHESTER.

Corinthian Academy of Music (Arthur Luethford, manager): Large audiences greeted the Fisk Jubilee Singers on the 10th, evening, and 12th, matinee. The entertainment was an excellent one throughout, and gave universal satisfaction. The Donaldi Concert co. appeared 11th to a large house; performance very satisfactory. Helen Coleman and co. will present Widow Bedott 17th, 18th and 19th.

Grand Opera House (Joseph Gobay, manager): Hoey and Hardie's comb. appeared in A Child of the State to fine business 11th and 12th. The play is one of great merit, and the co. presenting it is fully equal to all demands made upon it. Buffalo Bill and co. 15th and 16th; Stevens' Uncle Tom's Cabin

comb., 17th, 18th and 19th; Hyde and Beh-man's comb., 21st and 22d.

Items: Judge Finkle, of New York, the owner of the Grand Opera House, has been in town, and has decided to give that house a general overhauling for next season. New scenery throughout will be prepared expressly, the present seats in the orchestra will be removed to the balcony, and new chairs of the latest pattern will replace them; a new stage, on an improved plan, will be put in, and new drop and act curtains will occupy the place of the old familiar ones now there. It is the intention of Mr. Finkle to spare neither time, money nor skill to make the Grand one of the finest places of amusement in the State.—Archie Cox, the genial door-tender of the dress circle, is again at his post after a severe illness.—Will Sands of the Child of the State co. was formerly connected with the Express of this city. Many of his friends here congratulated him on his success in his present vocation.

TROY.

Griswold Opera House (S. M. Hickey, proprietor; G. V. B. Finch, manager): Hoey and Hardie's Child of the State, 7th and 8th, to moderate audiences. Sol Smith Russell in Edgewood Folks had large audience 11th and 12th. Charles Collins, a well-known Dutch comedian, appears 16th, for four nights in the war drama, Reward, for the benefit of the Tibbits Cadets, who will appear in drills, battle scenes, &c.

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Smith's Opera House (George T. Brown & Co., managers): Gulick & Blaisdell's Minstrels 11th, with Luke Schoolcraft as the principal feature; good performance to fair house. Booked: 16th and 17th, Roshelle; 22d, Gilmore and Miac's Humpty Dumpty comb.

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Grand Opera House (Joseph Gobay, manager): Hoey and Hardie's comb. appeared in A Child of the State to fine business 11th and 12th. The play is one of great merit, and the co. presenting it is fully equal to all demands made upon it. Buffalo Bill and co. 15th and 16th; Stevens' Uncle Tom's Cabin

comb., 17th, 18th and 19th; Hyde and Beh-man's comb., 21st and 22d.

Items: Judge Finkle, of New York, the owner of the Grand Opera House, has been in town, and has decided to give that house a general overhauling for next season. New scenery throughout will be prepared expressly, the present seats in the orchestra will be removed to the balcony, and new chairs of the latest pattern will replace them; a new stage, on an improved plan, will be put in, and new drop and act curtains will occupy the place of the old familiar ones now there. It is the intention of Mr. Finkle to spare neither time, money nor skill to make the Grand one of the finest places of amusement in the State.—Archie Cox, the genial door-tender of the dress circle, is again at his post after a severe illness.—Will Sands of the Child of the State co. was formerly connected with the Express of this city. Many of his friends here congratulated him on his success in his present vocation.

TROY.

Griswold Opera House (S. M. Hickey, proprietor; G. V. B. Finch, manager): Hoey and Hardie's Child of the State, 7th and 8th, to moderate audiences. Sol Smith Russell in Edgewood Folks had large audience 11th and 12th. Charles Collins, a well-known Dutch comedian, appears 16th, for four nights in the war drama, Reward, for the benefit of the Tibbits Cadets, who will appear in drills, battle scenes, &c.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Gulick & Blaisdell's Minstrels 11th, with Luke Schoolcraft as the principal feature; good performance to fair house. Booked: 16th and 17th, Roshelle; 22d, Gilmore and Miac's Humpty Dumpty comb.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Jay Rial's Uncle Tom's Cabin co. came 7th and 8th, to crowded houses. Mrs. Scott Siddons played As You Like It 10th, to a fair house. Billed: Nick Roberts' Humpty Dumpty co., 14th; Henry Ward Beecher in lecture, 15th; Genevieve Ward in Forget Me Not, 16th; Commodore Nutt comb., 17th; Joseph Murphy in Kerry Gow, 18th; Denman Thompson, 23d; Boston Ideal Opera co. in Fatinitza, 25th; Hill's All the Rage comb., March 10.

Smyth's Opera House (John Shirley, manager): Booked: Two Orphans, under Harry Clark, 19th. This house is to be entirely remodeled and refitted during the coming Summer.

Music Hall (S. R. Hannaford, manager): This week the best features were the Win-nets, the Ulms, and Satsuma. Houses crowded nearly every night.

Item: It is rumored that a variety garden will be opened here early the coming Summer.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): 8th, Haverly's Colored Minstrels, to a poor house, owing to no local management; 9th, Martin's Around the World in 80 Days to a large audience; 11th, Criterion Comedy co.; rainy night; fair house. Booked: 15th to 19th, Musical Convention; 20th, spiritualistic seance; 22nd, Jollities; 26th, Denman Thompson.

Franklin Theatre: Booked: Boston Museum co. in The Gunvor, 26th.

NASHUA.

Franklin Opera House (George Swain, agent): Fifth Avenue Comedy co. in the Two Orphans, to the best house of the season; show very fair. Pauline Markham, extensively advertised to appear, did not do so. Booked: 15th, Nick Roberts' Humpty Dumpty; 16th, Commodore Nutt in Kranks; 17th, Martin's Around the World in Eighty Days.

NEW YORK.

SYRACUSE.

The outlook in regard to local theatricals is not peculiarly attractive. Mapleson's Opera co. is the only booking of note between the present writing and March 3. Col. Mapleson wishes a \$2,500 house, and unless he is assured that amount will probably cancel. The sale of seats show but fifty people who are willing to give \$3 to witness Carmen, and consequently the chances of seeing Gerster and Campanini are decidedly thin.

Wieting Opera House (P. H. Lehnen, manager): Sol Smith Russell in Edgewood Folks drew a house which showed how high the star stands in the estimation of our people. The Donald and Levy Concert co. 8th drew poorly. They give a good programme and deserve better patronage. The 10th was devoted to the Palestine Arabs, but they failed to draw largely. Buffalo Bill on the 12th to a large house. Josh Ogden heads the party as business manager. The support of the star is much more capable than that of last season. Lizzie Fletcher makes as much of the leading lady's part as is possible, considering the lurid material of the play. Booked: False Friend, 25th and 26th.

Grand Opera House (P. H. Lehnen, manager): On the 10th Hoey and Hardie's Child of the State, to good business. The play is hardly equal to the latter productions of the author, but belongs to the sensational portion of dramatic writing; but as it is in the hands of a generally competent co. it gave satisfaction. Booked: McGibney Family, 18th and 19th.

Y. M. C. A. Hall: Peck's Dime Museum opened 7th and was here until the 13th; average business.

Chase Music Hall (A. C. Chase, manager): William Ott Maffitt, of Wisconsin, lectured 10th in answer to Ingersoll's "What Shall I Do to be Saved?" to a good house.

Items: J. H. Lyman, of this city, is in Wisconsin acting as advance of Baldwin's Briliants. His son Wesley, the child elocutionist, is also with the co.—The attaches of the Opera House have formed an association called the Order of P. C. The officers are: High Grand Master, Darwin Trupp; Grand Scribe, William McGurk; Worshipful Treasurer, C. E. Coles. Lodges will be started among the attaches of the opera houses at Albany, Troy, Utica and Rochester in the near future.—Haverly's Mastodons and Salisbury's Troubadours appear here early in March.

RECHESTER.

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PORTSMOUTH.

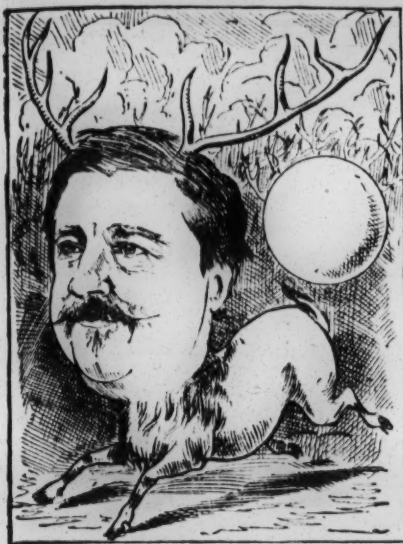
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Franklin Theatre: Booked: Boston Museum co. in The Gunvor, 26th.

NASHUA.

Franklin Opera House (George Swain, agent): Fifth Avenue Comedy co. in the Two Orphans, to the

Elks-celsior!



"Are you going to the ball this evening?"—OVID.

Time was, not many moons ago,
When man in search of dear delight,
By laws of Elk was forced to show
A tallman of mystic might,
Which raised him to the Thesplan level,
And license gave for romp and revel.

A hat-check was that potent prize
(Not very many moons ago)
But now the charm works otherwise,
The ancient spell is broke, and lo!
The time-worn talisman's outwitted:
With dollars three the world's admitted.

I felt a new-born sense of fame
When with my purchased mark of glory
I passed the portals and became
An Elk, elate though transitory.
With Elks to sit, with Elks to soar,
Could thirsting mortal ask for more?

It is a startling task indeed,
And loth I am to undertake it,
To tell the tale for all to read
Of Joy made mad—and how they make it.
I can but pause with stricken tongue
And think how much remains unsung.

"Who are the Elks?" They are a band
Of undisputed benefactors,
Who show the triumph vastly grand
Of "artists" over merely "actors."
Who hold up to the casual glance
The potent sway of "song and dance."

Who teach us Art's exactest worth,
The vain pretense of schools and scholars,
The empty show of name or birth,
(And all of this for these few dollars).
Who make us feel how keen a master
Of human souls is TONY PASTOR.

And here it was I came and wondered,
And saw and felt as in a dream,
How many a time and oft I'd blundered
In thinking Tragedy supreme.
I saw by Fancy's power beguiled,
Salvini yield to JOHNNY WILD.

I saw the minstrel in his splendor;
The end man arch and proud of mien;
The sock and buskin's must surrender
To banjo, bones and tambourine.
I felt how glad an Elk should be
To know so great a thing was he.

Who were the guests that came, disported
And swelled the throng of revelry?
The classic names were well assorted;
And yet it pained me much to see
That one was absent 'mid the glare:
Our pride, our Lester was not there!

Oh where doth noble Lester roam,
"The flower of all his race;
"So true, so brave, a Lamb at home,
"A lion in the chase."

Ah, Lester, 'tis not sweet that thou
Shouldst hide from us thy lustre now.

And thou, Delsartain, too, dost seem
These Elks festive scenes to shirk,
Is it enough to send one gleam
From all that light of HAZEL KIRKE?
(Although of thanks our glad avowal
We make for her—sweet SYDNEY COWELL).

And thou, of many temples priest,
Whose gifted portraits lure the town,
Thy presence for an hour at least
Had given our scheme increased renown.
Behold instead that noble Roman,
Thine alter ego, DANIEL FROHMAN.

These pillars of the world dramatic,
These magnates high, why came they not
To mingle in the world ecstatic
By Elk benevolence begot.
Ah many were the voices speaking
In question for the answer seeking.

Perhaps the matinee Salvini,
Where actors came to serve as bait,
To catch the ticket-buying minion,
Had caused these lights to hesitate.
(But few diseases twice attack us,
And for Salvini there rose Backus).

Whatever was the cause to make
The Coghlans, Gilberts keep away?
No single Elk there seemed to ache
For absentees or snow dismay.
In fact each others' best society—
They revolved in their own variety.

Wild was the torrent of delight,
The wand of Pleasure swung untrifling,
To measure whirling through the night,
And music by the band of Dyring.
To paint the fourteenth year's bonanza,
Compels a different style of stanza.

'Twas Valentine's night,
And very polite
Stood Cupid's apt aid in the lobby,
With sweet souvents
For all of the dears
(And the dears are young SANDERSON'S
hobby).

And the boys of the Press
United with stress
In vowing the Elks ruled the city,
The reason for this
No thinker can miss,
GEORGE CLARK was upon the committee.

It's needless to say
An endless array
Of vands were given for supper,
And that after all
Is the best of a ball—
(A remark that is worthy of Tupper).

I do not incline
To comments on wine,
But this one I CAN'T keep in check,
That really I never—
I think—well, however,
We'll drink it, and say it was "Sec."

For Faith, in a measure,
Is the root of all pleasure,
And what we don't know we may think,
A truth that applies
To persons or pies,
To damsels as well as to drink.

J. BARTON KEY,
Rolling in glee,
Swore that the world was his oyster,
He owned Olivette,
His whistle was wet,
He was making it moister and moister.

SHERIDAN SHOOK
Hid in a nook,
Quietly mixed it with water,
He didn't care
Who wasn't there,
He was—and ready for slaughter.

JOHN A. McCULL,
Gracefully tall,
Gleamed like a torch 'mong the dancers,
A stake he had got
In Widow Bedott,
And proudly he tackled the Lancers.

Nothing at all,
From the vast to the small,
Did the Elks seem to want for the revel,
There were angels of course,
In feminine force,
And howson, why he played the devil.

White Venus or black
The floor didn't lack,
(The latter suggestion, though saucy)
Is brought to my mind
By two of a kind,
By IMRE as well as BOLOSSY!

I have not a word
To say how absurd,
Like a sheep that had lost its custodian,
One MORA looked down
With a very dark frown,
Like a negative wanting collocation.

Why T. HARRY FRENCH
Should wish to entrench
On a ground that to him is plesbian,
Was a puzzle to me,
Except that, may be,
He might pose as a Swell European.

A contrast, perhaps,
To that wildest of chaps,
Who butts Luck's tide and her ebb,
Who being as Fresh
As he can will enmesh
The American coin in his web.

To show that the dame
Hasn't yet quenched the flame
That makes her young sisters grow merry,
From Madison Square
Mrs. ELDRIDGE was there
And seemed to be juvenile, very.

And so until the golden morn arose
And dimmed the lustre of electric light:
The bounding Elks dispelled their brothers'
woes,
Pursuing Joy with lusty appetite,
And all night through, a thing of manly
beauty.

WELSH EDWARDS stood obedient to his
duty.
I drop my pen. My mind with sated zest
Dreams of those hours that were too
bright to last.
I feel how Charity outlives the rest
And binds her votaries in a union fast.
I feel beyond affinity elective
A closer charm in Brotherhood protective.

SILAS DRIVE.

"Cervus Alces."

Monday night, at the Academy of Music,
occurred the fourteenth annual ball of New
York Lodge No. 1, Benevolent and Protec-
tive Order of Elks, an event of especial in-
terest to the profession, inasmuch as the
order is mainly composed of the disciples of
Thespis and Momus. Heretofore it has been
the custom of the Elks to give invitation
balls, but the attendance was invariably so
great that but little pleasure was derived by
the participants. To overcome this, and to
prevent invidious preferences in the distri-
bution of tickets, it was decided to charge
an admission fee of three dollars, which had
the effect of lessening the attendance, and
making the affair more enjoyable, and at the
same time equally successful. The change
was a salutary one, and met the approval
of those who had the fortune to be in at-
tendance on Monday night, while the receipts
were largely in excess of those of the pre-
vious balls.

On Sunday, Jan. 23, the hall of the Lodge
was thrown open to the public for the pur-
pose of auctioneering off the boxes. The
amounts realized were considerable, as the
following will show: Tony Pastor, Frank
Girard, John Wild, Alf Burnett and John
Reeves acted as auctioneers, and the boxes
enumerated were disposed of to the follow-
ing persons:

PROSCENIUM BOXES.
B. Mr. Luxton, \$28.00; D. Nathaniel Dal-
ton, 45.00; F. Joseph Waring, 90.00; K. T.
Gallagher, 20.00; N. Nathaniel Dalton,
48.00; O. Adolph George, 25.00.

ARTISTS' BOXES.
Nilsson, Mr. Meyers, \$14.00; Kellogg, Mr.
Cameron, 14; Patti, Thomas Leonard, 15.00;
Mozart, Mr. Gregory, 16.00; Meyerbeer,
Henry Peakes, 15.00.

BALCONY BOXES.
1. E. C. Chamberlain, 27.00; 2. Isaac
Eaton, 19; 3. Louis Weber, 23.00; 4. J.
Wallack, 21.00; 5. T. Allston Brown, 17.00;
6. Benjamin Nathan, 17.00; 7. Mr. Hurd,
21.00; 8. J. Raymond, 18.00; 9. J. Allston
Brown, 17.00; 10. Mr. McGraw, 18.00; 11.
James Melville, 17.00; 12. J. Ward, 17.00;
13. Nathaniel Dalton, 17.00; 14. B. Nathan,
17.00; 15. B. Nathan, 19.00; 16. J. Howard;
18.00; 17. Tony Pastor, 17.00; 19. Henry

Sanderson, 26.00; 20. Dana, photographer,
21.00; 21. William Gray, 21.00; 22. W.
Richardson, 17.00; 23. George W. Foos,
17.00; 24. H. O'Neill, 22.00; 25. Daniel
Shelby, 20.00; 26. J. H. Girvin, 19.00; 27.
J. H. Girvin, 18.00; 28. Mase Edwards,
17.00; 29. J. H. Girvin, 19.00; 30. Mr.
Gander, 18.00; 31. Mr. Gallagher, 23.00.

SECOND ROW.—Box 50, J. Alexander
Brown, 14.00; 59. N. D. Roberts, 14.00.

MEZANINE BOXES.
Nos. 102 to 119, inclusive, with the excep-
tion of Nos. 103, 107, 109, 110, 116, were
bought by speculator Nathan, four for 6.00,
and nine for 7.00; No. 103, Mr. Stevens, 6.00;
107, Mr. Walker, 6.00; 109, Mr. Moreland,
7.00; 110, Mr. Roscoe, 7.00; 116, Mr. Blakie,
7.00.

The total amount thus realized was
\$1,059.00.

THE BALL COMMITTEES.
The various members of the different com-
mittees were selected with a view to their
fitness, and judging from the excellent
manner in which the details were attended
to, the appointments were judiciously made.
Following is a list of the committees:

Executive Committee.—Chas. T. White,
Chairman; Joseph F. Waring, Treasurer;
Robert S. Martin, Secretary; Henry P.
O'Neil, George Foos, John J. Tindale, Ed-
ward G. Gilmore, Benjamin Nathan, Frank
Girard, Henry S. Sanderson, Louis C. Wae-
ner, Jacob A. Hatzel, Edward S. Goss,
George J. Green, John T. Reeves, Jr., Henry
T. Dyring, Simeon F. McGraw, Welsh Ed-
wards, Exalted Ruler of N. Y. Lodge.

Press Reception Committee.—John T.
Reeves, Jr., Chairman; Louis C. Wae-
ner, Henry S. Sanderson, Francis P. Osborn,
John Koster, Felix G. DeFontaine, Simeon
F. McGraw, John P. Smith, T. Allston
Brown, William A. Richardson, Willis Van
Tine, Timothy Stevens, George Clarke, John
W. Carroll, Henry B. Cox, Joseph W.
Shannon, Vincent C. King, Albert Weber.

Reception Committee.—Frank Girard,
Chairman; John F. Pool, A. C. Moreland,
George W. Thompson, Edward L. Gaul, Ed-
ward G. Browne, Hugh P. O'Neil, Andrew
J. Dam, Jr., Claude Goldie, James Donald-
son, Jr., Charles Weeks, Mons. LaThorne,
Henry A. Thomas, N. D. Roberts, William
D. Smith, William D. Hager, Joseph C.
Pinckney, Dr. M. J. Messemmer, Charles
Blackie, E. C. Chamberlain, Thomas Donald-
son, John A. Ellsler, Jr., Thomas M. Fle-
ming, George Green, Henry D. Ladin, George
P. McDonald, Joseph P. McDonough, An-
tonio Pastor, William D. Currier.

Floor Manager.—John Wild, assisted by
John H. Girvin, John Queen, Archie Stalker,
Thomas J. Leonard, James Rascoeur, Dom-
inick Leonard. Ninety-six persons were
complimentarily named as the Floor Com-
mittee, while one hundred and eighteen
were specially selected to act as a Police
Committee, of which Capt. J. Brogan was
chairman, assisted by Sergeants Joseph
Douglass and William E. McMann.

THE DECORATIONS
were not especially elaborate—on the con-
trary the building was quite bare of super-
fluous hangings and adornments, but being
brilliantly lighted, its plainness was a decided
recommendation. The only approach to orna-
mentation was a large, artistic painting of
a huge elk. Over the stage, in front of
this painting was the word "Elks," in min-
iature jets of gas, surrounded by a square
frame. The effect of this device from the
auditorium was unique and pleasing.

THE MUSIC
was a commendable feature of the ball, and
consisted of two bands, stationed on either
side of the gallery. The dance music was
under the able baton of H. T. Dyring, the
conductor of the two preceding balls of the
Elks, and consisted, so the programme said,
of one hundred pieces. The selections were
appropriate, and the popular music of the
day was judiciously sandwiched between the
abstruse numbers of classical composers.
The promenade music was rendered by the
Twelfth Regiment Band, batoned by F.
Leibold, and was listened to with infinite
pleasure by the audience.

THE SUPPER
Was excellent, and was provided by those
invincible chefs de cuisine, Savori & Koch,
in Nilsson Hall, adjoining the stage. The
hall was handsomely decorated, large ever-
greens surrounding it, while calla lilies,
pink, grasses of various kinds, Japanese
lilies, etc., ornamented the tables, of which
there were forty-seven, each capable of seat-
ing eight persons. Small American flags
dressed a national halo over each table, and
bouquets were placed in each glass. Fifty-five
waiters were employed, the whole under the
personal direction of the caterers. The sup-
per was eminently satisfactory in all re-
spects, and was liberally patronized by the
vast attendance at one dollar per head. The
following was the bill of fare:

BOUILLON ROYAL EN TASSE,
CHICKEN CROQUETTES, OYSTER PATTIES,
CELERY, OLIVES, PICKLES, NARDINES,
SALMON A LA RAVIGOTE,
BONED TURKEY EN GLEE,
STROLOV OF BEEF A L'ANGLOISE,
CHICKEN, TURKEY,
WESTPHALIA HAM, BUFFALO TONGUE,
MAYONNAISE OF LOBSTER, CHICKEN SALAD,
SANDWICHES VARIES,
ASSORTED CAKES, CHARLOTTE RUSSE,
WINE JELLY,
VANILLA AND STRAWBERRY ICE CREAM,
LEMON WATER ICE, LADY FINGERS,
MACAROONS, MOTTOS, KISSES,
FRUITS AND DESSERT,
COFFEE, WINES OF ALL KINDS.

THE PRESS.
The accommodations for members of the
press were all that could be desired. A

small room to the left of the theatre as you
enter was assigned to them, where an elabo-
rate spread saluted the greedy, expectant
maws of the "politic worms" that shed intel-
ligence to the millions daily. Here all jour-
nalistic differences seemed to be buried, and
reporter embraced reporter in brotherly love,
while glass after glass of champagne, as it
coursed down the immaculate shirt front,
showed to what lengths the ardency of frat-
ernal passion will sometimes carry us.

THE SOUVENIRS.

As each lady entered the hall she was pre-
sented with a coupon, which was redeemed
at the Ladies' Bazaar any time after 12
o'clock. It is unnecessary to say this insti-
tution was liberally patronized. Some three
thousand presents were distributed, after the
manner of the German, every lady in the
theatre receiving one. The great majority
consisted of a tastefully-conceived papier
mache elk's head, with a coating of silver
bronze. This is the first time souvenirs of
this character have been presented at a pub-
lic assembly, and was a decidedly interesting
feature.

At about 11 o'clock the bands called the
dancers upon the floor, while the large audi-
ence waited in anxious expectation. In a
few moments several hundred couples were
wending their way around the vast floor in
the grand march, led by the portly Welsh
Edwards.

The toilettes of the ladies generally were
not remarkable for beauty or richness, but
there were a few exceptions. Miss Georgia
Cayvan was attired handsomely in an em-
bossed white velvet dress, walking length,
which became her petite figure. Miss Sydney
Cowell wore a pink damasse silk. Selma
Dolaro was radiant in a pale blue costume
en train. She displayed a number of hand-
some diamonds. Alma Stanley, who accom-
panied her, wore a rich, black satin evening
dress, that befit her statuesque beauty.
Genevieve Mills was escorted by Harry
Miner. She also appeared in black satin,
with lace stems.

The wine room was crowded about two
o'clock, and champagne flowed like water.
Good order was preserved, however, and
there were very few cases of excessive inebri-
ation.

WHO WERE PRESENT.

Among those who were present we
noticed: Welsh Edwards, Mr. and Mrs.
Tony Pastor, George C. Jordan, T. Allston
Brown, Joseph W. Shannon, Albert Weber,
John F. Poole, Benson Sherwood, James
Barton, John Howson, Catherine Lewis,
Imre Kiralfy, Daniel Frohman, Harrison
Grey Fiske, Georgie Cayvan, Bolossy Kir-
alfy, P. S. Gilmore, Mr. and Mrs. John
Wilke, Mr. and Mrs. Francis P. Osborn,
George Foos, Edward Gilmore, Henry
Mann, John P. Smith, George Clark
and Mrs. Clark, Vincent C. King,
Sydney Rosenfeld, Howard Taylor, John A.
Ellsler, Jr., J. P. McDonough, R. E.
Stevens, John W. McAndrews, Cool White,
William L. Bowron, Charles B. Griste, De
Wolf Hopper, J. J. Buckley, John T. Ray-
mond, Miss Courtney Barnes, Constance
Hamblin, Josephine Craig, Guy Linton, J.
B. Polk, Manager Gray of Newark, William
Comley, Henry Crisp, Lewis Baker, Marie
Jansen, Archibald Stalker, Nellie Stanley,
Linnie Stanley, Nellie Morant, Prof. Gold-
berg, Kate Stokes, Maud Harrison, Mrs.
Louise Eldredge, Mr. and Mrs. H. Lacy,
Charles Leclercq, John Brand, J. J. Sulli-
van, John W. Thompson, Jerome Eddy,
Thomas W. Burns, Gussie De Forrest,
Mrs. Sanner, Sheridan Shook, Cohn And-
erson, Al. Parkes of the Mercury, William H.
Forman, Clements of the Graphic, George
Atwell, Henry French, Mr. Johnson of the
Union Square Theatre, John McCaul, the
Mora's and Harry Ellsler.

The ball was the most enjoyable of any
that has yet been given, and the capital ar-
rangements reflect great credit upon the
various committees.

Points.

Sheridan Shook sat in the wine-room and
cracked a bottle with every friend that was
willing.

John Howson stuck religiously to the al-
leged Mumm's extra dry. He "never—hic—
mixed."

Welsh Edwards was radiant all the even-
ing. He showed his chronometer to won-
dering thousands.

Tony Pastor took Dan Frohman's party to
Nilsson Hall.

Waiter, here! Whist! Whist!
That wine is queer. Whist! Whist!

—And everybody who heard it agreed with
him.

George Clarke was most attentive to the
representatives of the press. He acquired
great skill at removing corks.

Where was that Trojan, John P. Smith?

Henry Sanderson's enjoyment was limited
to the souvenir room.

Albert Weber's name was on the press
committee, but the owner thereof spent
most of his time in a proscenium box.

Henry French took an exceedingly pretty
young lady to supper.

James Barton performed a difficult gym-
nastic feat at 3 a. m. He leaped from an
upper box to the floor of the Academy, and
lost a diamond stud and a porous plaster on
the voyage.

John A. Ellsler, Jr., came all the way
from Pittsburg for the ball.

Dan Frohman had the sweetest little party
present.

Several of the newspaper men who were
on hand spent their time over Savori's viands
and—said nothing about the affair in their
respectful journals next morning.

John A. McCaul missed only one dance
on the list.

The ball closed at 5 a. m.—sharp!

The Hon. Charles Backus represented
Salvini graciously. His brother actor was
compelled to leave the city after the profes-
sional matinee at Booth's, and could not con-
sequently attend.

The police got no supper, owing to a mis-
understanding between the committee and
Savory. The "finest" deserved reward for
the admirable manner in which they carried
out Captain Clinchy's arrangements.

A rumor got around about two o'clock that
Sydney Rosenfeld and Comley had been

seized with paralysis. An investigation
served to discover that the report was only
partially true.
John T. Raymond did not stay long at the
ball. He sat most of the time in his box.
Four empty baskets of champagne were
counted in the press room at midnight.



In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOUR LOST.

The Elks' ball was admirably conducted.
It is not and can never become an important
social event, but the efforts of Welsh Ed-
wards and the New York Lodge rid the
affair of its previous promiscuous character,
and the attendance Monday night was
eminently respectable. I should like to
have seen a few more celebrities present,
but the effects of the purification could
hardly be felt until another year. The
Elks are a band of jolly good fellows, and
I wish them and their charitable deeds the
full tide of success that they merit.

Mr. Abbey ought to have Bernhardt long
enough to come back to New York, and look
after matters at Booth's Theatre. The pro-
gramme maker was guilty of gross care-
lessness Monday night—the names of Miss
Georgie Drewand another lady being entirely
omitted from the house-bill. Such an omis-
sion, it is needless for me to say, is hard on
the artists, and reflects discredit on the
management.

Great dissatisfaction is expressed among
the actors on account of the bad administra-
tion of affairs at the Salvini professional.
The Mirror last week predicted all this if
the affair was brought down to the level of
a speculation, and this prophecy has been
more than verified. Mr. Daly was dissatis-
fied with the location of the seats assigned
his company, and Mr. Williams returned
them to Salvini's manager with this note:

NEW YORK, Feb. 12, 1891.

MR. CHIZZOLA: DEAR SIR—I am directed by
Mr. Daly to return the accompanying tickets
with his compliments, and to say he expected
better seats for his company than those back
of the orchestra. Respectfully,

FRED WILLIAMS.

Mr. Chizzola called at THE MIRROR office
and explained that Mr. Daly's seats were lo-
cated behind Wallack's and the Union
Square companies. They were, he asserted,
desirable seats. Mr. Casauran says that the
Union Square company always is willing to
play second fiddle to Wallack's, believing it
proper to give way in all matters of etiquette
to the historic theatre of the country. I do
not think that any good will come by con-
tinuing this discussion. It is only fair to
suppose that Signor Salvini himself was
wholly ignorant of the manner in which
things were conducted. It is a pity that all
our actors could not have seen this greatest
of living tragedians in his magnificent per-
formance of Othello. Those that did, how-
ever, have much to be thankful for.

It is safe to assume that nearly every
reader of THE MIRROR in the United States
has seen Harry Hunter's inimitable creation
of the Lone Fisherman in Evangelines. They
will regret to learn of Mr. Hunter's death in
Cincinnati at ten o'clock on Tuesday morn-
ing. Mr. Hunter had been ill for some days
and was placed in good hands at the Cincin-
nati Hospital. He made a great stir in the
silent part at the Fifth Avenue four
years ago, when Evangelina was first
done. He has been playing little
else ever since. Rice's company heard
of his death when they reached Lex-
ington, Ky. They were greatly distressed,
and paid a noble tribute to his memory by
omitting their performance Tuesday night.
A Mr. Schiller takes Harry Hunter's place.
Gaut Death has reaped a fearful harvest
from the ranks of the profession within a
year. The mortality among actors has been
something unparalleled.

Edwin Thorne has left the My Geraldine
party and has gone down to his country
place at Tom's River, so he writes me from
that place, to lay in a stock of ice for next
Summer—wherever, no doubt, to mix sun-
dry tempting cold punches and other cooling
things for the friends that visit him during
the hot months. He says in his letter that
his part in My Geraldine was cut down
almost to nothing, and to be frank he went
on a slight jollification one day and did
not play at night. He had some words
with Bartley Campbell and severed his
connection immediately. He was in condi-
tion to go on, but this skirmish with the lean
and hungry Bart. disgusted him, and
prompted the action he took. "Mr. Camp-
bell claims," he writes, "that he does not
owe me salary up to the night I did not
play. I differ with him; he does. I feel
confident that you will see me justified."
Ned has a capital reputation for truth, and
I see no reason why Campbell should stoop
to this sort of small business. A man does
not elevate his reputation by refusing to
meet claims of this character.

People haven't got through talking about
that closest theatrical connection on record,
by which Haverly's Original Mastodons ar-
rived from England Monday night, at six
o'clock, and played to a big house in Brook-
lyn, two hours later. Haverly's luck again.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

Hyers Sisters, 19th; Sarah Bernhardt, 25th. Items: Sarah Bernhardt is coming, and the tickets are only \$3; no price for a high-toned city like this.—John M. Kramer produces his new piece *Detrich* Out West on the 17th at Music Hall.—S. J. Muscroft, of Drummer Boy fame, was in the city the past week.—A. S. Burt, agent for R. E. J. Miles' Revelers, was in the city on the 11th.

COLUMBUS. Comstock Opera House (Theo. Comstock, proprietor; Frank Comstock, business manager): Aldrich and Parsloe 8th and 9th in *My Partner*, to good houses. The co. is not as good as last season's. Fanny Davenport in *Pique*, Camille, London Assurance and Oliver Twist 12th and 13th to very large houses; co. good. With the exception of Jane Coombs Fanny is the "largest" Camille ever seen here. Hyers Sisters, 14th; Haverly's New Mastodon, 16th; Harrison's Photos, 17th; Jane Coombs, 18th and 19th; My Geraldine 22d and 23d; Sarah Bernhardt 24th, in Camille.

Grand Opera House (Col. Theodore Morris, manager): Maginley's Deacon Crankett co. played 8th and 9th to light business. The play did not take well here. Coming: Prof. Hartzman in magic, 14th; Strakosch and Hess Opera co., with Marie Roze, in *Carmen* and *Aida*, 15th and 16th; Robson and Crane, 22d and 23d; Baker and Farron in *The Emigrants*, 25th, March 1 and 2.

Black's Opera House (George W. Emery, manager): Eli Perkins lectured 7th, to poor house; Fanny Davenport in Camille, 10th, to a fine audience. Clinton Hall's Strategists 11th—good house; every one pleased. Hyers Sisters Out of Bondage (matinee and night), 12th, to fair houses. Coming: Harrison's Photos, 18th; Bartley Campbell's Geraldine, 21st.

Items: W. L. Ritter, the genial *MIRROR* representative at Dayton, O., was in town 8th.—Robert Curran, with Bartley Campbell's Geraldine; Sam Harrison, of the Photos, and Charley Melville were at the Lagoda House the past week.

Biemiller's Opera House (William Steffle, manager): Maggie Mitchell in *Pearl of Savoy* 17th to large audience; her support was remarkably good. Company B's Minstrels (home talent), 21st; Janauschek, 23d.

Academy of Music (Dan Lake, manager): Arrivals for Feb. 14: Lillie Connors, Senator Al. Adams, Bellingier Sisters, Bessie Dunham, Lizzie Coleman, Jennetta Snow. Departures: Carrie Ross to Cincinnati, and Ronaldo to Toledo, O.; business immense. Items: Manager Steffle of the opera house plays Janauschek at Mansfield 24th, and Akron 25th.

Academy of Music (W. G. Robinson, manager): Aldrich and Parsloe, in *My Partner*, to a large house, 14th. Clinton Hall's Strategists, to small business, 15th. The Jolly Pathfinders met with a light house 17th; entertainment good.

Items: W. B. Farr's Athenaeum is meeting with considerable success.—Rial's Humpty Dumpty billed for 19th.—Haverly's Mastodon Minstrels cancelled their engagement for 21st, coming later.—Charles H. Mathews, auditor for Abbey's three theatres, was in this city the latter part of the week. He was called home by the death of Mrs. H. G. Mathews.

Opera House (Louis Schaefer, proprietor): Scott-Paine Opera co. 7th and 8th, to poor business. Clinton Hall's Strategists 9th, to fair business. Pathfinders, Scraps, to fair business, 11th. Nothing this week. Booked: 21st, Rial's Humpty Dumpty; March 3, Leavitt's Specialty co.; 4th, George S. Knight, in *Otto*; 8th, Howard's Uncle Tom co.; 11th, Mms. Kentz's co. We have no attractions between 11th and 22d of March and the 23d and 14th of April.

Wilhelm's Opera House (John Wilhelm, proprietor): The Bernhart-Listman Concert co. Tuesday evening, 15th, to the finest audience of the season. Coming: Sprague's Georgia Minstrels 18th.

Items: Sosman and Landis, scenic artists of Chicago, Ill., have been engaged to paint a new drop curtain for Wilhelm's Opera House.—Frank J. Aldrich is in the city. He will be with old John Robinson's show the coming season.

Reed's Opera House (C. A. & G. P. Reed, manager): Pathfinders in Scraps, to fair house. Performance good, especially the Fisher Brothers in acrobatic feats. Coming: Bob Burdette (Hawkeye man) lectures 12th; subject "Home," also Duprez and Benedict's Minstrels; no date given. Item: Messrs. Reed are negotiating with Litta Concert co. for a concert some time in March.

Opera House (Ed. Kaufman, manager): Sprague's Original Georgia Minstrels, 15th. Hyers Sisters, 18th. Robson and Crane, 24th. Hazel Kirke, March 9. Hermann, 31st.

Masonic Hall (Phil. Klein, manager): Emma Donald Grand Star Concert co., 25th.

Katie Hall: Jane Coombs and co. come 22d for one night in Daniel Rochat, Duprez and Benedict and Vickers-Rogers cancelled till later.

Pennsylvania. Wagner's Opera House (Wagner & Reis, proprietors): The Palestine Troupe of Arabs drew slim audience 8th. Booked: Harry Webber's Nip and Tuck comb., 17th; Ten Nights in a Bar-Room, by home talent, 18th and 19th; Janauschek, March 4 and 5.

Gem Theatre (M. J. Cain, proprietor): New people 14th: The Em-ralls, Gibbons, Russell, Kennedy and Magee, song and dances; Milligan and Quinlan, Irish specialties; Pauline Bachmolder, vocalist; Howard Dorr and Son, gypsies; Clara Cushman, refined songs; Eva Bennett, song-and-dance; Carrie Howard, character songs. Departures 12th: Jessie Boyd, DeWitt Cooke, to Buffalo; Louise Murie, Harry Shay, to Pittsburgh; DeArley Sisters, to Erie; Dan Sully, Lizzie Daly, to New York; the Arada Brothers, to Washington, D. C.

Items: The Palestine Arabs filled the M. E. Church to repletion 7th.—Annie Hindly, the dashing male impersonator, closed a successful engagement at the Gem Theatre 12th, and on the 13th departs for New York to attend the Elks' Annual Ball. From Gotham she goes to San Francisco to fill an extended engagement.

Grand Opera House (Geo. M. Miller, manager): Howarth's Comedy co. to large business, 12th. Booked: 14th, Mr. and Mrs. McKee Rankin in *The Danites*; 15th, Assembly; 17th, DeMolay K. T. Entertainment

ment; 24th, Philharmonic Grand Carnival; 25th, Willie Edouin and co. in *Dreams*.

Academy of Music (John D. Mishler, manager): 7th, Harrison's to good business. 9th, Pat Rooney disappointed a large house by his non-appearance. 12th, Banker's Daughter to good house. Booked: 14th, Gill's Goblins; 16th, Deacon Crankett; 19th, Harper Dramatic Association.

Item: Pat Rooney had a difficulty with his manager and has returned to New York City.

Opera House (H. M. Richmond, manager): Miller's Uncle Tom's Cabin co. gave a wretched performance 8th to a good house. The people comprising this party are evidently amateurs, and the way they tangled their respective roles was something terrifying. Donaldi Concert co. billed for 18th. Booked: Fanny Davenport, 24th; Janauschek, 28th.

Items: The Opera House is sadly in need of new scenery and a thorough renovating.—The baggage and scenery of the defunct Warner Baby Opera co., which was held in this city for a board bill, was forwarded to Syracuse 12th.—*THE MIRROR* is on sale at the Union News Company's office every Friday.

Fulton Opera House (B. Yecker, proprietor): 8th, Miner and Rooney comb. appeared to good business. Pat Rooney had a disagreement with Miner, and left with his wife for New York before their arrival here, which hurt the business. The Harrison's in Photos, 12th, to good business. Booked: Tom Mack's Minstrels, 14th; Ben Maginley's Deacon Crankett (return visit) 15th; Charles Shay's Variety comb., 17th; Judge Torgee lectures 18th; Mitchell's Goblins, 19th; Pirates of Penzance, 21st; Madison Square co., 22nd, 23d; B. W. P. & W.'s Minstrels, 23d; Willie Edouin's Sparks co., 24th.

City Hall (C. Metz, proprietor): Military Fair, 15th to 24th. Coming: Howarth's Hibernica, 25th; Bassett's Bric-a-Brac, 26th; Gus Williams, March 1; The Guv'nor, 12th; Charley Shay's Quinquplexal, 21st.

Items: C. P. Sabine, business agent for Cora Van Tassel comb., was in town. Not being able to procure a suitable date, he gave up the go by for the present.—When your item relating to the death of Ella Mayo was read here, a Philadelphia drummer made some slighting remark about her, and was promptly knocked down by Frank McHugh, a young miner and admirer of the lady.

Music Hall (M. H. Burgunder, manager): Collier's Banker's Daughter 8th, to crowded house. It is a real pleasure to witness a play of this description, especially when interpreted by such an excellent co. as that of Mr. Collier's. 12th, Pat Rooney and co. to good house.

Items: As enthusiastic an audience as that which witnessed The Banker's Daughter is seldom seen in this city. The curtain had to be raised three or four times after each act, the applause was so great.—We are to have Olivette this month.

Opera House (Frank C. Angle, manager): Mitchell's Pleasure Party in *Our Goblins*, 10th. Extra good show to well-filled house. Booker, Canfield and Lamont's Humpty Dumpty and Minstrel co., to medium business. Billed: B. W. P. & W.'s Minstrels extensively billed for 18th; Ward and Webb's Minstrels, 19th; Ben Maginley's Deacon Crankett, 27th; Gus Williams, March 5.

Item: W. E. Sheridan cancelled date owing to military ball 22d. We expect him later in the season.

Park Opera House (Wm. J. Sell, manager): Maggie Mitchell made her second appearance this season at this house in *Pearl of Savoy* to good business, 7th. Hindoo Jugglers to small house, 8th. Neil Burgess in *Widow Bedott* to fair business, 9th. Edith O'Gorman succeeded in filling the house, 10th, 11th and 13th, with her lecture of the "Escaped Nun." Booked: John B. Gough lectures 18th; Buffalo Bill, 23d; My Geraldine, 25th; Hazel Kirke, 26th.

Academy of Music (C. H. Lindsay, manager): Collier's Banker's Daughter, 7th, to large audience. F. C. Bangs as John Treblelow sustained his reputation as a sterling actor, and was well supported. The Harrison's in Photos, 10th, best burlesque entertainment. Miner and Rooney comb., 11th, to a large house, giving satisfaction.

Items: The hatchet was buried between Harry Miner and Pat Rooney in Scranton, on the 11th, and they have joined hands, forming a very strong combination.

Academy of Music (B. J. Hagenbuch, proprietor): A \$500 house greeted Collier's Union Square comb. in Banker's Daughter 9th. The co., one of unusual strength, is composed of F. C. Bangs, Mr. and Mrs. Charles Walcott, Signor Majeroni, and others of known merit. Miss Anna Boyle, who has not as yet reached her 18th year, assumed the title role, giving an excellent rendition of a difficult character. Nothing new booked for February.

Opera House (H. J. Steel, manager): A co. under the name of Ward and Webb gave a poor minstrel performance, to a small house, 11th. Our Goblins, 12th, to medium business. This co. has been materially strengthened since they last appeared here. Booked: Ben Maginley, 14th; Danites, 15th; B. W. P. & W.'s Minstrels, 19th; Gus Williams, no date as yet.

Music Hall (J. R. Ehret, manager): Miner and Rooney comb. to large house, 11th; co. fair. Pat Rooney did not put in appearance. 16th, B. W. P. & W.'s Minstrels, to good business. Booked: 21st, Deacon Crankett comb.; March 5, The Guv'nor; 11th, Charlie Shay; 12th, Howarth's Hibernica; 16th, Fun on the Bristol.

Able's Opera House (William M. Shultz, manager): Collier's Banker's Daughter comb. played to a good house, 10th. Pat Rooney is to appear with a large variety co. 14th. Madame Rentz' Female Minstrels, 16th; Willie Edouin's Sparks co., 22nd; and the Pirates of Penzance, 25th.

Academy of Music (William G. Elliott, proprietor): Mitchell's Pleasure Party in *Our Goblins*, 9th, to a fair audience; bad weather. Canfield, Booker and Lamont's Pantomime and Novelty co., 14th, to fair house. Booked: Hazel Kirke.

Opera House (R. M. Allen, manager): Mms. Emma Donaldi Concert co. is billed to appear Feb. 21; Widow Bedott, 25th.

G. A. R. Opera House (John F. Osler, manager): The Harrison's appeared in Pho-

tos 9th to excellent business. Billed: Gill's Goblins for the 16th. Booked: Ben Maginley in Deacon Crankett, 18th; Ward and Webb's Minstrels, 21st.

Academy of Music (P. J. Ferguson, manager): Photos by the Harrison's, Feb. 11, to fair business. The performance was one of the best of the season. Booked: Howarth's Hibernica, 21st; Bric-a-Brac, 22d.

Opera House (The Harrison's Photo co. on 8th, to a fair audience; performance first-class and gave satisfaction. Booked: Howarth's Hibernica, 19th; Bassett's Bric-a-Brac, 23d and 24th.

Shubert Quartette to crowded house, 11th, at Town Hall. Booked: Burke's Tableau of Erin, 16th and 17th; Mrs. Scott-Siddons in *As You Like It*, 18th; Frank Beard, crayon caricaturist, March 2.

Music Hall (Charles Holmes, manager): Charley Shay's Quinquplexal to fair house, 10th. Ticket of Leave Man, to good house, 12th. Coming: Our Goblins, 18th.

Rhode Island.

Opera House (George Hackett, manager): Criterion Comedy co. in *Freaks* 7th to fair business. The troupe that performed here last season was much better in every particular: Pirates of Penzance by the Boat Club 9th to poor business. Haverly's Colored Minstrels 11th to good business. Coming: Scott Siddons, 14th.

Low's Opera House (William H. Low, Jr., manager): Hickey's Humpty Dumpty 12th to good business. Coming: 18th, Boston Museum co. in *The Guv'nor*.

Theatre Comique (Hopkins & Morrow, managers): Business as usual good. New people 14th: Four Eccentrics, O'Brien and Cagney, Curdy and Hughes, Elsie Kruger, Lizzie Mulvey, Barney Fagan, May Arnott, three Milo Bros. Mary Milton retained for another week.

New Music Hall (S. F. Fisk, manager): Mrs. Scott-Siddons in *As You Like It* to a large house, 7th. Bassett's Bric-a-Brac co. to fair house, 9th. Ideal Opera co. in *Fatinizza* 11th, to a fair-sized audience. The selection of that particular opera proved to be a poor one, as our citizens have heard it repeatedly. Haverly's Colored Minstrels 14th, to packed house. Coming: Mrs. H. M. Smith's Concert co., 16th; Boston Museum co. in *The Guv'nor*, 17th; the operatic burlesque entitled *Hamlet Revamped*, by local talent, 18th for benefit of Pawtucket Boat Club.

Bull's Opera House (Henry Bull, manager): The New York Criterion co. in *Freaks* appeared 9th and 10th to fair business. Abbey's Humpty Dumpty has cancelled date. 17th, Fessenden and Whitney's Ideal Opera co. in the *Chimes of Normandy*; 27th, for the benefit of the Treasurer, William H. Westcott, Joseph Murphy and co. in *Shaun Rhee*; 12th, Mrs. Scott-Siddons as Rosalind in *As You Like It*, before a large audience.

Music Hall (C. H. Horton, manager): Abbey's Humpty Dumpty 11th; good show to fair business. Coming: Haverly's Colored Minstrels, 15th; Mrs. Scott-Siddons, 19th, and Denman Thompson, 21st.

South Carolina.

Greenville. Gilreath Opera House (Belton Gilreath, manager): Eleanor Calhoun appeared on the 2d as Juliet, in *Romeo and Juliet*, to one of the largest and most intelligent audiences of the season. After the performance she was serenaded at her hotel by a select party, W. A. Williams acting as spokesman. Miss Calhoun responded in a few appropriate remarks. A large petition has just been gotten up and forwarded to Miss Calhoun, asking her to reappear. Many of our distinguished citizens were among the enthusiastic signers, and were lavish in their praise of her Juliet. The Bergers came the 5th (Saturday night, and bad night South), to a \$260 house.

Items: Powers' Galley Slave, booked for 10th, failed to put in an appearance.—Manager Belton Gilreath has made many improvements on the Opera House, and Greenville can now boast of having one of the finest theatres in the South.

Owens' Academy of Music (J. M. Barron, manager): D'Oyly Carte's Opera co. gave the Pirates of Penzance 7th and 8th, to crowded houses. Lawrence Barrett in *Yorick's Love*, 9th, to a full house. Kate Putnam, 10th, for three nights, to good business. Coming: Hermann, 14th, 15th and 16th; Tony Denier, 17th, 18th and 19th.

Opera House (Eugene Cramer, manager): Miss Calhoun 7th and 8th to the most fashionable audiences of the season. Her support was very good. Coming: Katie Putnam, 14th, 15th and 16th; Rice's Fun on the Bristol, 17th; Tony Denier, 21st.

Tennessee.

Masonic Theatre (W. J. Johnson, manager): The engagement of John McCullough during the past week has been an eminently flattering success, both financially and artistically, standing-room only being placarded at the box office each night. His support is excellent. Arlington's Minstrels billed for 14th and 15th. The Bernhardt's only appearance is announced for 17th. The advance sale of reserved seats took place on 12th inst. at public auction, the private boxes sold at \$155 and \$57 premium, and the choice of seats in the parquette and dress circle sold for \$22 to \$23 premium over the regular price of admission, being \$3.00 and \$2.00 respectively, about \$1,500 in all being sold, mostly to speculators. Kate Claxton's comb. billed for 18th and 19th.

Opera House (T. F. Henry, manager): Nothing since Charlotte Thompson. Arlington's Minstrels 12th; Rice's Evangeline has out some handsome paper for the 19th.

Gray's Opera House (S. S. Ashe, manager): The Strakosch and Hess English Opera troupe returned here 5th, and gave a matinee, when Mephistopheles was produced to a slim audience, owing to bad weather. They cut the opera short. Oliver Doud Byron 8th and 9th, in *Across the Continent* and Ten Thousand Miles Away to big business, standing-room being at a premium. Byron and his co. were tendered a reception before leaving the city.

Vermon.

Burlington. Howard Opera House (K. B. Walker, manager): 9th, Burlington Harmonic So-

ciety, to good business. Booked: 20th, Abbey's Humpty Dumpty; March 14, Haverly's New Mastodon Minstrels.

Virginia.

Opera House (T. H. Simpson, manager): Item: The opera house, since its opening two years ago, has been leased by a joint-stock co. whose lease expired on the 6th inst., the co. declining to make a new lease. The house will be run by the present popular manager, Mr. T. H. Simpson, as lessee, for the next year. This change will be an agreeable one to travelling companies, as under the old administration ten free tickets for the stockholders for each performance was one of the terms of agreement, which under the new will not be the case.

Richmond Theatre (W. T. Powell, manager): Lawrence Barrett, 7th and 8th, in *Richard III* and *Yorick's Love*, to crowded houses. Balance of the week, Hermann, to poor business. The Strakosch Opera co., which was announced for the 14th, 15th and 16th, have cancelled dates. D'Oyly Carte's Pirates of Penzance open 17th, for three nights and a matinee.

Mozart Hall (C. L. Siegel, manager): The Listman Concert co. drew a small house 11th.

West Virginia.

Wheeling. Opera House: B. W. P. and W.'s Minstrels gave one of the best performances that have been here this season; standing-room only. Mr. and Mrs. P. S. Chanfrau played two nights and matinee to good business. Annie Ward Tiffany comb., 14th and 15th. New people at the Academy this week are French and Ryan and Miss Lula Ward.

Wisconsin.

Beloit. Opera House (S. J. Goodwin & Son, proprietors): Remenyi Concert troupe, 7th, delighted an audience which in numbers and intelligence is seldom equalled in our city.

The Rivals concert troupe billed for 19th; Minnie Palmer, 21st; Arabian Night, 7th.

Item: The funeral of the late M. C. Clement was held in the Opera House 8th. The ceremonies by the Free Masons of this city were very impressive. The Rev. Dr. Kerr, of Rockford, made the address, and the music was by members of the Clement Bros. Concert troupe. Mr. Clement was a man widely known and highly respected, and a Free Mason of high standing, having taken 33 degrees out of 35.

Grand Opera House (Jacob Nunnemacher, manager): Rice's Surprise Party for the past week has delighted lovers of extravaganzas, with Revels and Horrors. The scenery was new and brilliant, the costumes magnificent, the co. splendid. Annie Pixley in *Moss* for week of 14th; Thomas Keene 28th, week.

Academy of Music (Harry Deakin, manager): Prof. Bartholomew's Educated Horses remained four nights this week; they attracted good audiences.

Favorita Theatre (John Slenby, manager): Variety performance, and business good.

Items: Remenyi did not appear last Sunday, 6th, on account of being snowed in.—The whale drew over \$10,000 into the coffers of Nunnemacher & Co., now in St. Louis.

Madison.

Opera House (George Burroughs, proprietor): Remenyi, the violinist, came 8th to a large and cultivated audience. His appearance here was the most notable event in musical circles that has ever visited our city. He returns in April.

Canada.

Ottawa.

Grand Opera House (John Ferguson, proprietor and manager): Mrs. T. C. Watson's entertainment of readings and recitations 7th was attended by His Excellency the Governor General and suite and a large and fashionable audience. 10th, Our German Senator received an enthusiastic reception from a crowded house. C. L. Davis' comb. 12th and 14th.

Grand Opera House (J. R. Spackman, manager): 9th, the Garrick Club made its first appearance this season in Sweethearts and Slasher before a very large and fashionable audience. Receipts three hundred dollars. Performance very satisfactory.

Academy of Music (Joseph Kneeshaw, manager): 7th and 8th, Harry Webber in *Nip and Tuck*, to fair business. 9th, Popular Dramatic co. presented *Waiting for the Verdict* to a good house.

Brockville.

Opera House (George T. Fulford, manager): Donald Star Concert co. 5th gave an enjoyable concert to a large and select audience. 10th, C. L. Davis to a large house.

The World's Metropolis.

LONDON, Jan. 29, 1881.

For the last ten days John Frost has been playing the mischief with the theatres, not only in London but in every part of the kingdom. More than one establishment has found it necessary, or at any rate advisable, to close its doors for the five days that the heavy snow fall lasted, while those that remained open found business considerably lessened, like the atmosphere, for even the holders of "orders," which were scattered around broadcast, declined to face the elements even to enjoy the pleasure of witnessing a show for nothing. Many cases of derelict actors and actresses are to hand, as witness the case of Mr. James Fawn, hopelessly snowed in at his suburban home, and unable to keep his engagement in Drury Lane pantomime. The time drew perilously near for his appearance on the stage—not a vestige of him had been seen. What did young Mr. Augustus Harris, the manager, do? Why, he rose up and donned the missing James' clothes and played the low comedy part himself as naturally as if low comedy and not aristocratic villains were his particular line of business. From Drury Lane also do we hear of the remarkable adventure of Miss Kate Santley, who, unable to obtain cab, carriage, "bus," or other passenger conveyance, made her tedious progress to the theatre in a slow-moving Pickford's van, the driver of which she had bribed with a heavy subsidy to convey her thither.

It was on the most terrible of the many terrible nights that we have recently been favored with that Edwin Booth made his

Calafonia, and all der vay back agin, den I vood valk dree miles and a inch to got a glimpse of his feed and feadures. Jim was a grade feller, Sharley, and he vas only habby ven he vas in New York. Vy, I bleef of der drutd vas knowed dot Jim Collier vood runder been a lamb boud in New York as mayor of any oder city. Und maype he don'd enchoy himself ven he vas here. Vy, he run in der oder day to shend boud dwendy dree minnutes mit his friend Shook, and he vas here yed, mitoud der shlighthead idea of gidding away, neider. He's a goot feller, Sharley, and von der few round here dot vill do to tie to.

I vas delling you some dime bime by dot I like fad fellers, cause dey'm goot-natured und cholly as a general ding. Dey dook der world easy, und laugh und crow fadder on der shiddest brofoeshion. Dis fad raskel coming ofer from Sharley Collinses mit Nym Grinkle vas Len Grover, der audor of *Our Pording House* und two or dree oder very successsful blays. Len dooks der world easy somedimes, but for a fad man he does a heap of dall shikking around. He's always bisy, und he always is god blenty dime to joke und dell funny nannygods und been soshaple. He's had as many deadres as der vas figgers in der muldibianshion dable, und I rudder dink he done boud as vell mit dem as any oder fad feller cood. Len vas nadercherly a goot-headed, goot-natured sord of a feller, und I nefer heard anyon say anyding gruel or harsh against him. He's a dib dop comedian, und I voodn'd be a dall surprised to hear of him dackling Faldsaddf. Did you say dot vas doo din? I cuss nod; id dooks a man mit aferdu'ois to blay id.

How did you got along mit your valentine biness? Did you sent many? No? Vell, I know bedder. You German siffer raskel, I seen you dumb more as dwendy-dree ledders in der lamb boud box on der corner of 14d shreed und Broadway on Monday morning, und I'm bedding dot efry plame von of dem vas valendines. Look oud, Sharley, my friend, dot she don't fool you. You know der olt song, "She's fooling mit you—drusd her nod a cend"? Vell, led dot be a varning. I'fe peen ders und I shboke von der card. I'll read you a leedle somedong dot I wrid vonce upon a dime, like dey say in der shdory books:

DOT SUNFLOWER.

Ve meandered in der bier garden,
Der shbarrows dem singed in der dree,
My love she blucked a sunflower
Und gife dot all to me:
I kissed dot shweid sunflower
Dear love, dot you gift d to me,
Und dot shweid day in der garden
I gifted my heart to dee.

Fife days in a dumpler of vatei
I sherished my flower mit briede,
Und vatched und vatched by der hour
Dem seeds a obening vide:
Bymby 'dvas a big sunflower—
How often I'fe dunk dot over—
Den I pud dot ave between der leafs
Of a brok mitoud a cover.

Fife years dot maid deld held my heart
In dot dumpler of her own,
Dill dot braufidul bod of bassion had grown
Such a nice sunflower full plown:
She shniffed id's dender fragrance,
Und den, oh, voo der day,
She proke der dumpler of her heart—
Und flinged my flower away.

In a leedle book I vas reading lasd night,
A drying my voes to forget,
I durned a leuf und dere peheld
My sunflower, my pet;
Dot shboke boud der basd, of dot summer
day,
Dot bier garden vere dot grew;
Und I sighed und gried o'er my flower dot
died,
Und my heart dot vas died too.

So you don'd like id, eh? Vell, all right,
I musd leaf you now, Sharley. I'fe gut to
shkib to Prooklyn. I'm glat der Elk's Ball
durned-oud such a crand suckess. Next
year of dey vill dook der Madison Square
Garten und sharge den dollars a dicket dey
vill fill id shuck full, sure.

first appearance in the part of Othello. Even allowing for the interest which Mr. Booth's assumptions now invariably occasion, it is not surprising that a very thin audience assembled, several of the critics being absent, although this disheartening condition of affairs did not seem to dampen the ardor of the actor. It must be admitted that following immediately upon so wonderful a piece of acting as his Bertuccio, in *The Fool's Revenge*, Mr. Booth's Othello seems somewhat disappointing. In the first place his physique is hardly vigorous enough, and following out that view, his impersonation seems to lack something of the terribly passionate characteristics of the Moor. In this part, as in all others, Mr. Booth manifests the most distinguished dignity; but Othello, in certain scenes, seems to require less dignity than force. This lack of fire was also particularly noticeable in the scene with the drunken Cassio. In the more tender portions of the play no exception could be taken, and the entire assumption was marked by many beauties—particularly of elocution—that if it will not materially enhance will by no means detract from the author's reputation.

On the next evening (and so forth on alternate evenings) Mr. Booth played Iago. Here there can be nothing but praise accorded, the performance being excellent from beginning to end. The dress and make-up for Iago are somewhat novel to English audiences, the appearance being particularly suggestive of one Mephistopheles, although, of course, this somewhat evident suggestion had no avail with the persons of the tragedy, inasmuch as they lived and walked and had their being long before the personal characteristics of his Satanic Highness were so familiar to the world. Mr. Booth is essentially an artist of detail, the very smallest matters receiving the most careful attention, and this is particularly noticeable in his Iago, which bristles with points that have hitherto been unsuspected. The performance, as a whole, runs Richelieu and Bertuccio closely, and these two parts are his admittedly most remarkable efforts in London so far.

To alternate the characters of Othello and Iago with Mr. Booth, engagement has been completed with Henry Forrester. This gentleman played Iago to Mr. Irving's Othello at the Lyceum with such effect as to eclipse in some degree the great tragedian's fame. He repeats now a performance that is simply splendid. He is more of a soldier than Mr. Booth makes Iago, and is more palpably the hypocrite. He misses many of the little touches with which the American actor's Iago is redundant, but he gives a very vivid idea of the character. His Othello is scarcely so successful, being rather conventional, though his fine appearance and sonorous voice are considerable aids to a correct rendering of the part. In many scenes this robustness is of avail, but in others, generally those in which Mr. Booth appears to want force, this same vigor seems to tear his passion unduly to tatters. But although Mr. Forrester is not a star, he deserves hearty congratulation upon both the performances, one of which is at least as good as any at present to be seen upon the English stage.

The other characters were fairly represented, and that is all, excepting Mrs. Hermann Vezin, who plays the only scene that affords Emma a chance with her usual power and effect. Desdemona has been entrusted to Maud Milton, who proves but a feeble representative, and Cassio in the hands of William Redmond, while not very bad, is neither very good. Roderigo is enacted by F. Charles, which is not particularly satisfactory, and the rest of the characters are played by Messrs. Gertharpe, Beverly, Ryder, Beauchamp and others with no astonishing effect. In the last act, the bed being arranged on the prompt side, much of the effect of the scene is lost to exactly half the audience. In other respects the mounting is excellent.

The Olympic Theatre has once more opened its doors, this time with an entirely new and original comic opera, entitled *Lola*, the Belle of Baccarat, written by Frank Marshall, and with music composed by Signor Antonio Orsini. Frank Marshall, who is not unknown as the author of a successful drama called *False Shame*, has apparently attempted to enter the field that has been for so long in the possession of Gilbert and Sullivan, and seems to have failed almost as much through a want of self-confidence and a fear of treading on the corns of individuals as for any other reason. The scene opens in Baccarat, a small principality on the Mediterranean, the ruler of which, with a view to the improvement of affairs generally, has rented his palace to a company who propose to carry on gaming. Besides the heavy rent demanded and paid in advance, much good may be expected to accrue to the townspeople from the crowds of English who will rush thither to enjoy a relaxation that is forbidden in their own country. By the first train arrive crowds of tourists, and the editor of a society journal called "*Virtue*, price 6d.," a character which might have been made most effective, but which, after singing a mildly-satirical song, entirely loses its individuality and becomes of no particular moment. The visitors are speedily followed by a young lady, who, being without escort, is about to be conveyed to the frontier in accordance with the regulations for morality made and provided, when the Prince espousing her falls in love and becomes her escort himself. The editor of the society journal also gives birth to a sudden affection for the lady, who turns

out to be Lola, but what Lola may be otherwise does not appear. The Prince and the editor, smothering their mutual jealousy, effect a plan to break the bank and provide her with funds. After this a young gentleman, whom Lola calls brother, but whom the audience recognize under a more intimate relationship, makes his appearance, and things begin to get mixed. By the end of the opera (which is in two acts) they are more mixed than ever, it being understood, however, that Lola and the young gentleman, having stirred up a revolution and led it to a successful termination, mount the princely throne of Baccarat. The story which begins so well leaves off badly. The dialogue is not very brilliant, nor are there any situations or incidents of particular brilliancy. The music, while bright and agreeable, is not remarkable in any degree. There is one number that is very tuneful and clever, and as it occurs early in the opera raises considerable expectation. These expectations are unfortunately not fulfilled. The singing and acting of the piece is very good in the instance of E. Rosenthal, who plays the Prince, and very middling in the instances of De Lange, Lewens and Walsham, as, respectively, the Editor of *Virtue*, the Lord Chamberlain and the young gentleman. As Lola, Elinor Loveday appears with some success, singing very well indeed, and wearing some very elegant dresses. A number of other charming young ladies also appear in costumes of exceptional elegance, while there is the necessary framework of that feminine display to which costume lends very little aid indeed. Signor Orsini, the composer, conducts the efficient orchestra.

W. C. T.



"The play's the thing."—HAMLET.

At Booth's, Monday night, the Gosche-Hopper company appeared in *One Hundred Wives*, a comedy-drama by a journalist named Rummion, who hails from Chicago. The piece is made up of materials somewhat similar to those employed in *The Danites*, but it is thoroughly lacking in the poetic element injected into the latter by the poet of the Sierras. The only value this piece could possibly have is in its treatment of the question of Mormonism; but the author's view of the subject is no more to be looked at seriously than is Mrs. Stowe's Uncle Tom's Cabin and its sermon against slavery. The play is exciting to the gallery, but the more aristocratic patrons find little to enjoy in sensations of this character. *One Hundred Wives* is not a subject for thought or criticism, and we will dismiss it with a few words about the acting. It may draw on the road or in city theatres where sensational drama rules supreme, but it is entirely unfitted for an establishment like Booth's Theatre.

De Wolf Hopper is an exceedingly clever young actor, but we liked him better when he last played here in *Our Daughters* than in a rough-and-tumble part like Confucius McGinley. His dialect was rather shaky at times. Frank Weston played Edward Bradford admirably. Alexander Fitzgerald made Elder Besum a strongly-outlined character of uninviting proportions. George Drew Barrymore surpassed all her previous efforts as Elsie Bradford. She is unfortunate in possessing an immobile face little adapted to the expression of emotion, but she acted with care, and was generally commended. Vivia Ogden, a precocious child-actress, played a little girl with remarkable intelligence. The rest of the company calls for no special mention. *One Hundred Wives* will remain two—and possibly three—weeks at Booth's, when Michel Strogoff will be ready for production.

Neil Burgess appeared as the Widow Boddott Monday night at the Bijou before a large audience, and repeated his previous success here in the role. He has a good company surrounding him, and his quaint impersonation is well worth seeing. Mr. John McCaull has resumed control of the pretty theatre.

Rose Eytinge played East Lynne at the Standard Monday night. Thursday and Friday the theatre will be closed, and Saturday evening the first performance of Billee Taylor will be given. The argument of the operetta runs as follows: The time of the opera is about the beginning of the present century, giving an opportunity for the introduction of quaint manners, music, and costumes of the day, which lend themselves readily to uses of the author, and add in no small degree to the picturesque situations of the story.

The first act passes on the shore of Southampton water, in a pretty garden, where Billee Taylor is wont to pursue his daily avocation, for the hero is a "virtuous gardener." But to-day he is not working, for presently he proposes to lead to the altar pretty Phoebe Fairleigh, a young village maiden to whom he is betrothed. The village girls are gathered to congratulate in song the young couple, and Billee comes forward to proclaim in verse that "*Virtue* is its own reward." But the course of Billee's true love does not run smooth, for he has a rival in the person of Christopher Crab, an ancient

schoolmaster; and further to complicate affairs, Phoebe has a rival—no less a person than Miss Arabella Lane, the daughter of a local dignitary, Sir Mincing Lane, "the self-made man."

Arabella has tried to win the susceptible youth Billee by surreptitiously supplying him with delicacies, in the shape of beef and beer, left slyly in the house where his gardening tools are kept, the entable on this occasion being replaced by a five-pound note and a lock of the lovely Arabella's hair. She appears on the scene and is informed by Billee that he has spent the money thrown away the lock of hair, and will wed none but the pretty Phoebe.

Presently a number of charity girls from the charity school near by come forward to sing the song of "The Simple Young Gardener," and when Phoebe appears they proceed to wish her all sorts of good fortune and present their little gifts. Phoebe in turn impresses upon them the necessity of following the principles that have guided her. They are so pleased with the advice that they proceed, in unison, to tell what those principles are. One is always to make the best possible use of the eyes, and another, the chief one, in fact, is to strive to get established as a well-to-do wife. The demure damsels at the end are abashed at their own boldness in practising the first article of their creed, and cover their eyes in a very comical fashion.

We now make the acquaintance of Capt. the Hon. Felix Flapper, R. N., of H. M. S. Thunderbomb, who appears in company with Sir Mincing Lane. The latter, who is the patron of the charity school, exercises his privilege of kissing the girls all round; the captain, not to be outdone in gallantry, following his example, both getting in return a "charity-bob" and a "thank you, sir." In order to encourage the young people Sir Mincing Lane sings them the song of "The Self-Made Man," the captain meantime making hot love to Phoebe, with whom he is smitten, but who repulses his advances.

Now there are three people interested in the removal of Billee; the captain, the schoolmaster, and Arabella. These three conspirators plot revenge, and by their intervention Ben Barnacle, the "bosun" of the Thunderbomb, who has come on shore with his press gang, is instructed to impress and carry off poor Billee. Before this is done Barnacle takes the opportunity to relate his own love experiences, and in his song "All On Account of Eliza," we get one of the merriest numbers of the whole work. It is intensely comical "in action and expression, and is supplemented by a curious chorus and refrain. Just as Phoebe and Billee, attired in their wedding garments, are about to proceed to church, they are seized by the press-gang, who have also captured the schoolmaster, and the act closes with the repetition of vows of constancy on the part of Billee and Phoebe, a tender leave-taking by Eliza and her old flame Barnacle, and a rousing farewell by all the sailors to their sweethearts left behind.

Two years are supposed to elapse before the action of the second act. The scene opens upon a beautiful setting of Portsmouth harbor, with H. M. S. Thundercomb at anchor; other ships hoisting their sails and moving out to sea. An animated scene it is, with the sailors and their sweethearts preparing for a merry-making. The fun begins by a hornpipe dance by two natty sailors, the ship's black cook joining in with astonishing dexterity and agility, amid the cheers and bravos of the jolly crew. Crab, who has become a tarry salt, unbosoms himself in a song, "The Poor Wicked Man," deploring his fate in finding no chance to become a villain.

Arabella Lane, having made good use of the opportunity offered by the absence of Phoebe, presses her claims on Billee's affection, who is disposed to yield and wed Arabella on condition that her "father comes down handsome." At this juncture Phoebe, who, in search of her lover, ran away to sea, followed by her companions, the charity girls, makes her appearance in the dress of a common sailor and answering to the name of Richard Carr. She fails to pay proper reverence to Billee, who in a song teaches the respect due a lieutenant from a common sailor.

Upon the disappearance of Billee, Capt. Flapper confesses to Susan, in the presence of Richard Carr, the love with which Phoebe inspired him, and communicates the intelligence of Billee's approaching marriage with Arabella.

Sir Mincing Lane has become a commander in the volunteers, and now appears at the head of his company, and endeavors to persuade some of the sailors to join his command. Phoebe offers to join as a recruit, when she is claimed as a messmate by Barnacle, at the head of the sailors, and a quarrel ensues. Capt. Flapper enters, and, to quiet them, sings a song, saying that all this is the result of "Love, love, love!"

Christopher Crab incites Phoebe to revenge herself upon her faithless lover Billee. The opportunity is given by the entrance of Billee and Arabella, Crab meanwhile climbing a lamp-post to have a view of the expected combat. She fires at Billee, but her aim is spoiled by the "bosun," and the shot strikes Crab, who disappears overboard. Phoebe is seized and about to be executed out of hand, but is released on declaring herself to be a woman. Crab is fished out of the water, and appears with a letter in his hand from the Admiral, saying that Billee Taylor is a coward and unworthy of rank. He is disgraced and his rank bestowed upon the faithful Phoebe, who rewards the gallant

captain by her hand in marriage, and the opera ends with a chorus declaring that "Love, the first-born of creation, The God of every nation, In each and every station, The ruler of the universe is Love! Love! Love!"

The cast that will interpret the opera consists of the following:

Captain, the Hon. Felix Flapper, R. N., of H. M. S. Thunderbomb, Mr. J. H. Ryley
Sir Mincing Lane, a self-made man, Mr. W. H. Seymour
Ben Barnacle, "Bosun" of H. M. S. Thunderbomb, Mr. A. W. F. McCollin
Christopher Crab, a Villainous Schoolmaster, Mr. William Hamilton
Billee Taylor, a Virtuous Gardener, Mr. Arnold Breedon
(His first appearance in America)
Arabella Lane, Sir Mincing Lane's Daughter, Miss Alice Burville
Phoebe Fairleigh, a Village Maiden, Miss Carrie Burton
Susan, another Village Maiden, Miss Rose Chappelle
Eliza Dabsey, Phoebe's Aunt, Miss Nellie Mortimer

The Rentz-Santley Novelty Troupe, without Rentz and not the faintest trace of Santley, is drawing very good houses to the Windsor. There is a bewildering array of feminine charms, and a portion of the "Esplanade Ballet" has been recruited into the company. Lisa Weber is the burlesque star of the troupe. Rosa Lee, well known to East side audiences, is one of the best among the Novelities. Lu Mortimer, who is dropping into embonpoint, sang very nicely in the first part. May Ten Broeck, a very stout lady with a husky voice, displayed great activity, considering her weight. Lew Benedict has a new stump speech. The programme is overweighted with skiptomania. "Skiptomania" is rope skipping, done by young ladies who can do little else. John Henshaw is a good baritone, and was very funny in a sketch of the Romeo Jaffier Jenkins' order. Altogether the Novelty troupe gives a very clever vaudeville. There are some very strong attractions booked for the near future at the Windsor, including Gus Williams, the Mahn Opera Company, Lester Wallack, etc.

Needles and Pins was revived Monday night at Daly's and was played with all its former dash.—Rosedale was played by Mr. Wallack at the Grand Opera House Monday evening.—Olivette has packed the Fifth Avenue with elegant audiences all the week.—This is the last week of *The Galley Slave* at the Fourteenth Street Theatre. Next week jolly Nat Goodwin arrives with *Hobbies*.—Where's the Cat? will make way shortly at Wallack's for *The Upper Crust*, in which Elton has what is currently termed a "fat" part.—This week sees the last of the *Black Venus* at Niblo's. Next Monday *The Tourists* commence a two weeks' engagement.—Raymond is drawing excellent houses to the Park.—The Danicheffs is enjoying something of its old time favor. The special Morris matinees continue to be largely patronized.

—The Vokes will arrive in April and begin their season under John Stetson at the Boston Globe.

—Major Charles E. Pearce has brought suit against Charles A. Spalding, proprietor of the Olympic Theatre, St. Louis, for refusing to sell him certain seats for the opera season, which began this week. The Major states that he was the first person at the box-office as soon as it opened, and found five rows of seats stricken off the box-sheet; and he now proposes to test the question whether the seats in a theatre can be disposed of privately before the public sale is made.

Wallack's.

LESTER WALLACK, Proprietor and Manager
Every evening at 8, Saturday matinee at 1:30, the last great London success.

WHERE'S THE CAT?
WHERE'S THE CAT?
WHERE'S THE CAT?
WHERE'S THE CAT?

Characters by Mr. Osmond Tearle. Mr. William Elton, Mr. H. M. Pitt, Mr. H. Baker, Mr. C. E. Edwin, Miss Rose Wood, Miss Ernie Germon, Miss Stella Boniface, Miss Adelaide Deitchon and Miss Emma Loraine.

In preparation and will shortly be produced, H. J. Byron's farcical comedy of *THE UPPER CRUST*.

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Broadway, cor. 30th st.
EVERY NIGHT AT 8. OVER AT 11.

NEEDLES AND PINS,
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In all its original perfectness and the Nursery Cotillion, with the original features.

MONDAY EVENING, FEBRUARY 22.
First production on any stage of Mr. Woolson Morse's original musical comedy entitled *CINDERELLA AT SCHOOL*.

Standard Theatre.

Broadway and 53d street.

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Messrs. E. Dwyer Carte and E. E. Rice have the honor to announce the first production in America of the new and original comic opera

BILLEE TAYLOR.

Book by H. P. Stephens; music by Edward Solomon (by arrangement with J. C. Scanlan); Mr. ALFRED OLLIER, Musical Director
Mr. ERNEST NEYER, Conductor

San Francisco Minstrels.

BIRCH & BACKUS.
Opera House, Broadway and 29th st.
People buying ladders to peek in the windows
First appearance of Mr. HARRY W. ROE and
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Great success of BRYANT and HOEY.

Signor SALVINI BACKUS as OTHELLO.
A HOT NIGHT IN THE CITY,
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Every evening and Wednesday and Saturday
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In Edward Harrigan's new comic play,
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Mr. A. M. PALMER, Proprietor and Manager
Begins at 8, over at 11:30. Saturday matinee begins at 1:45.

Second week and unequivocal success of

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This charming play can be presented for a limited number of nights only.

Oslip (a serf).....Mr. Charles R. Thorne, Jr.
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Prince Watanoff.....Mr. John Parselle
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Roger de Talde (a French diplomat).....Mr. Walden Ramsey
Paul Danicheff.....Mr. M. Howard
Father Andre (a priest in the house of the Danicheffs).....Mr. H. F. Daly
Nikifor (a Russian soldier).....Mr. Chas. Collins
Dr. Kourreff.....Mr. J. W. Thorpe
Ivan (major-domo in the house of the Danicheffs).....Mr. T. E. Morris
Herr Linden (music teacher).....Mr. L. W. Glover
The Countess Danicheff.....Mrs. E. J. Phillips
Anna Ivanouna (a serf girl).....Miss Maud Harrison

Princess Lydia Watanoff.....Miss Eleanor Cary
The Baroness Dozena.....Miss Nellie Moran
Arfissa (old serf).....Mrs. Tannhill
The Danicheffs.....Mrs. Louise Eldridge
Marianna (cheff famy).....Mrs. J. W. Thorpe
Nathalie.....Miss Nettie Gulon
Madame Germaine.....Mrs. J. W. Thorpe

SECOND DANICHEFF MATINEE
SATURDAY, FEBRUARY 19, AT 1:45.

TUESDAY and THURSDAY AFTERNOONS,
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With its caravan of living animals, gorgeous
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Sensational dancer from the London theatres.

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Wednesday and Saturday matinees at 2.

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MR. FRANK MAYO,

Supported by Miss A. E. Weaver and a powerful
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DAVE CROCKETT,
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MONDAY, FEBRUARY 21,
Bartley Campbell's *Galley Slave* Combination

IMMENSE SUCCESS AND INSTANTANEOUS HIT OF MISS HELEN BLYTHE

At the STANDARD THEATRE, SAN FRANCISCO, CAL., in

MR. JOHN A. STEVENS' Grand Play of "PASSION'S SLAVE."

The Press and Public are unanimous in stating that this lady is one of, if not THE Best Leading Lady they have yet had on the Pacific Coast.

PROFESSIONAL DOINGS.

—The Soldene troupe is singing Olivette with success.
—Florence will return to this country with three new plays.
—\$20,000 is the net profit thus far of the traveling Hazel Kirke party.
—Lawrence Barrett will join his wife and family in Germany next June.
—Mercurial fire alarm tubes have been put in the Academy of Music, Chicago.
—There will be but nine people in Woman's Love—a bonanza for the road.
—Byron's Upper Crust is being rapidly pushed forward for production at Wallack's.
—Forty shows—good, bad and indifferent—have visited Pottsville, Pa., thus far this season.

—The matinees were all poorly attended last Saturday, owing to the disagreeable weather.

—James O'Neil and Agnes Booth are playing The Celebrated Case in Boston this week.

—Daniel Hopkins, the agent of Leavitt, is ill with pneumonia at the Sherman House, Chicago.

—It is said that Salvini will go to San Francisco at the conclusion of his Eastern engagements.

—Ada Cavendish, we are pleased to state, is rapidly convalescing, though still too ill to leave her room.

—A benefit in aid of the mother of the late Ella Mayo will be given at the Grand Opera House this afternoon.

—J. N. Free, of Chicago, has purchased the Richmond (Ind.) Opera House, and proposes to remodel it.

—Mitchell Banner, the precocious juvenile violinist, has arrived from California and is playing in Chicago.

—A dramatization of Sardou's comedy, Divorçons, is being made by Bolton Rowe. French has one version for sale.

—The Mirror has five clergymen, one Jewish rabbi, one nun and a Theosophist among its regular subscribers.

—A shoemaker garnished Ed Thorne's salary at Hooley's Theatre, Chicago, last week, for an old bill for boots.

—Thomas Maguire, manager of Baldwin's Theatre, San Francisco, left New York for that city suddenly on Friday night.

—Commodore Nutt is organizing a variety company to take the road. His recent experience with a drama was not a paying one.

—Norah Bartlett, a Boston debutante, who made a success in The Gyn'or in that city, has been engaged for the Museum company next season.

—Lytton Sothorn will probably play in this country next season in the new comedy written for his father by W. S. Gilbert, called Shognor's Fairy.

—A large white granite cross has been placed at the head of the grave of Adelaide Neilson in Brompton Cemetery, London, replacing the wooden one.

—The poet Bryant begins a poem: "I saw an actor on a stage. Even if William did see him, it was exactly the thing to give the poor fellow a such a solemn time."

—Horne's lions of Oak company were snow-bound at Cedar Rapids, Iowa, at last accounts, and the agent writes us that it is impossible to tell when they will be able to move.

—Susie Kerwin, the soubrette, is playing Betsy with Martini's Around the World company. She and Mose Fiske make the comedy scenes assume proportions not hitherto seen in the play.

—Jarrett's Fun on the Bristol party were detained between Mobile and New Orleans last week by the railroad being washed away, and were unable to fill several dates in Alabama.

—Frank Mayo is negotiating for a strong company to support him next season in the legitimate. He has in view George Boniface, Frank Aiken, Frank Mordaunt, James O'Neil and others.

—At Tony Pastor's the other night, when Dyring sung out to a musician at the extreme end of the orchestra to "strike the lyre," a whole row of politicians in the front seats dodged as quick as wink.

—Annie Pixley's receipts this season throughout the South have surpassed those of Lotta, Maggie Mitchell and other old-time favorites. The lady is esteemed by managers one of the best-paying stars in the United States.

—A member of the Rice Evangeline Party writes The Mirror from Cincinnati as follows: "Although an irresponsible dramatic sheet had us in the list of companies to close soon, yet our business and dates ahead don't look like it. Mr. Rice told me this morning that he had just fixed a week in April at the Windsor Theatre, and a Canadian tour to follow. With the exception of the commencement of the season, when we were East, and striking torchlight processions nearly every night, we have had a prosperous season, and there are a number of our best dates ahead yet. Accept my good wishes for the welfare of your paper, which, I

think, is conducted on an honest and straightforward system, and the only paper, with the exception of the London Era, that I have ever advertised in."

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PROFESSIONAL CARDS.

[CONTINUED FROM FIRST PAGE.]

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Will negotiate with managers for the production of the late John Brougham's plays. Address this office.

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With Maude Granger's company, sea son 1880-1881, as Sylvia de Montalan, in Two Nights in Rome, at Union Square Theatre.

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Juveniles and Walking Ladies, late of Fifth Avenue Theatre. Disengaged. Address 181 E. Thirty-fourth st.

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Herr REINHARD RICHTER, violin virtuoso, Concert Meister Imperial Opera, St. Petersburg; his first appearance in America; and Mme. JULIA RIVE KING, America's Greatest Pianist. Managers desiring dates will please address FRANK H. KING, Steinway Hall, New York.

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M. B. LEAVITT

MAKES A FEW PLAIN REMARKS REGARDING

One **THOMAS MAGUIRE**,

Who professes to be A CALIFORNIA MANAGER.

"TRUTH RISES AGAIN."

READ AND TAKE HEED:

Early in September, 1880, I entered into a contract with Thomas Maguire, Manager of Baldwin's Theatre, San Francisco, by which it was agreed that he should furnish railway and sleeping car tickets and transportation of baggage from San Francisco to Chicago, for forty people (the number composing my Grand English Burlesque Opera company), the tickets or their equivalent to be in Chicago four weeks previous to the opening of my company in San Francisco, date of said opening being fixed for May 16, 1881.

At a subsequent meeting with Maguire, to suit his convenience, I consented to change my opening date to Feb. 7, and a second contract was entered into to that effect. The tickets, according to this second contract, were to be in my possession Jan. 1, 1881, at New Orleans, Louisiana.

While my company was playing in Chicago the last week in November or the first week in December, I met Joe Brooks, who, during a conversation with me in regard to the withdrawal of The Passion Play, said: "Oh, Maguire hasn't a dollar—he's broke; but as he has contracted to send your tickets four weeks ahead you'll be all right."

Upon my arrival in Cincinnati, Dec. 6, 1880, I wired Maguire as follows: "Kumor says you are unable to carry out your California contract with me. How's this?" The following answer came immediately: "I'm astonished you should send such a telegram. You HAVE TO HAVE your tickets a month before. Rest assured they will be on time. Write particulars. (Signed) T. MAGUIRE."

I at once wrote particulars, and received the following letter from Maguire in reply:

"M. B. LEAVITT, Esq.:—I am surprised and astonished to see your dispatch. Well, I can easily guess the cause of it. From a party who belongs to Locke & Haverly. Now, just let me know by return mail if I am right. The same parties advised Colville to go to Locke, and by writing to Colville you will find out it made \$30,000 difference to him. I have no object in fooling with you, and you can rely on your contract being carried out. I want you to answer this letter on receipt, and let me know who your informer is, and whether his name and MILES. Hoping this is satisfactory, I remain yours (Signed) T. MAGUIRE."

Hearing nothing from Maguire at New Orleans Jan. 1, 1881, and receiving no tickets according to contract, I wired him: "No tickets here; where and when will I receive them?" After silence on his part for four days, during which I had sent him a half dozen telegrams, I received the following: "Maguire will arrive to-night and answer your dispatches. (Signed) FRANK L. GOODWIN." Two days elapsed, and, not hearing from him, I wired again. At last he replied: "Impossible to furnish tickets at present." I answered: "This is no satisfaction to me. Will you fulfill contract or not?" He replied: "All right; every thing shall be as you desire. Don't force me to receive any more people than is necessary. You will positively receive tickets at Louisville."

Upon my arrival at Louisville there was a repetition of the story. It was the same old game—no tickets nor explanation, with the exception of a ticket that my agent received in Chicago for San Francisco. I wired Maguire: "If you are not able to carry out contract let me know at once, so as not to have this expensive company on my hands without dates ahead." I received no message from Maguire until I reached Milwaukee, when, two days before the company was to start for San Francisco, I received the following dispatch from Maguire: "Am I in time if I meet you in Chicago, and furnish transportation satisfactory?" To which I replied: "Yes; come to Chicago immediately with transportation. Company ready to leave for San Francisco Friday." The same day I received a message from Mr. J. R. Wood, Gen'l Pass. Agt. C. B. & O. R., Chicago, which read as follows: "I have orders to furnish you 33 tickets to Council Bluffs. Please call." I called upon Mr. Wood to ascertain why the tickets had not been issued to San Francisco.

I have exposed Maguire's contemptible action to me in the public prints. I shall seek further redress in the Courts. Very respectfully yours,
Chicago, Feb. 8, 1881.

M. B. LEAVITT.

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THE OPERA HOUSE IN WASHINGTON,ONE OF THE BEST THEATRES IN BOSTON,
THE BEST THEATRE IN CHICAGO,
THE BEST TWO THEATRES IN ST. LOUIS,THE BEST TWO THEATRES IN NEW ORLEANS,
THE BEST TWO THEATRES IN CINCINNATI,
THE BEST THEATRE IN BROOKLYN,
THE ONLY THEATRE IN WILLIAMSBURG,THE BEST THEATRE IN INDIANAPOLIS,
THE BEST THEATRE IN DETROIT,
THE BEST THEATRE IN ROCHESTER,
THE BEST THEATRE IN ALBANY,
THE BEST THEATRE IN TROY,THE ONLY THEATRES IN SYRACUSE,
THE ONLY THEATRES IN BUFFALO,
THE BEST THEATRE IN CLEVELAND
THE BEST THEATRE IN LOUISVILLE
THE BEST THEATRE IN MONTREAL,
THE TWO OPERA HOUSES IN TORONTO,ALL THE THEATRES IN TEXAS,
ALL THE THEATRES DOWN THE COAST; IN FACT,

One Principal Theatre in Every Important Amusement Centre in America.

NO OTHER AGENT CAN JUSTLY CLAIM SUCH ADVANTAGES.

No Other Agent has Important City Theatre Dates to Fill.

Other agents may offer FOUR WEEKS over a circuit; I offer FIFTY WEEKS, including ALL the cities and in the BEST theatres.

I am the only middleman that has proved of equal advantage to both the local and the traveling manager.

With one exception I have handled no attraction in the last three years that has not had choice dates at one of the best New York City theatres each year.

I make very little talk, but the record of the past is the best guarantee of the future.

No manager who has ever done business with me has changed his mind; every year brings new ones, but none of the old ones drift away.

NO CIRCUITS! NO CIRCUITS!

Circuit managers play towns without even a daily paper, where the rent is \$10, when he makes money on a \$30 house, and the traveling manager is a loser to the tune of a hundred.

Will you open your eyes and look upon this matter as a business affair and not a street corner conversation? It is thousands of dollars to you, and yet you treat it with the most supreme indifference.

Do you call this business? Last Summer Brooks & Dickson booked the Troubadours in Springfield, O., telling them that they were the agents and giving a written contract for a certain date. When Mr. Owen, the agent, went into the town to bill it he was quietly told that they did not know B. & D. in any business sense. They did their own booking and had long ago given the date to Barlow, Wilson, Primrose and West. The Troubadours have sued for damages.

Brooks & Dickson booked Aldrich and Parsloe in Syracuse. Mr. Lehman ignored the whole affair; said they had no authority whatever. When the time came to play things were—well, guess.

Ask any combination that played the so called circuit the present season how they like it—any one. 'Tis a shadow, a delusion. ASK—INQUIRE—INVESTIGATE. After you have acquired about the mysteries of their Michigan Circuit ask the following wonderfully successful attractions, how is it with you? Col. J. H. Mapleson, Col. J. H. Haverly, Fanny Davenport, A. M. Palmer, Aldrich and Parsloe, Smith and Matayer, J. M. Hill, Frank Mayo, M. B. Leavitt, Strakosch and Hess, Frederick Paulding, Milton Nobles, Maurice Gran, The Troubadours, the Kralffy Bros., W. C. Mitchell, Buffalo Bill, C. D. Hess, Corinne Merriemakers, or any of the prominent managers who have done business with me.

Office hours, 9 A. M. to 6 P. M. Consultation fees according to time occupied and results accomplished.

Reading plays, \$10 each, which includes advice as to the best manner of disposing of the same—whether they are fit for the stage or the waste basket, or for the consideration of managers and stars.

C. R. GARDINER,
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Manager's Agent,

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GLOBE DEMOCRAT: Haverly's New Mastodons had another crowded house last night, with a large attendance of ladies. The entertainment, which is new, pleased everybody. Many of the artists were rewarded with double and triple recalls. They certainly are a great success and will do a big week's business. THE REPUBLICAN: Haverly's New Mastodon Minstrels, under the management of J. H. Mack, are playing to crowded houses, notwithstanding the very inclement weather. A noticeable feature is the number of ladies in the audiences. The performance is very inviting to first class patronage, all features having a fresh and high toned air about them. The veritable forty contains excellent talent, and large business for the week is assured.

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READ! READ! READ! No prejudiced notices, but SOLID TRUTHS:

[PORTLAND (Me.) DAILY ARGUS, Feb. 17, 1881.]
Around the World in Eighty Days, as presented at Portland Theatre, is a very fine performance; and much better, as a whole, than the Voyagers. Its best feature is its scenery. Among the beautiful stage pictures were the harbor of Suez, with the arrival of the steamer Mongolia; the Necropolis, with the Harem asleep, by moonlight; the hotel at Calcutta with its broad balconies commanding the Hoogly, and the city in the distance, the grand garden with the evolutions of the ballet, and the snowy pass in the Rocky Mountains. In several of the scenes the stage was completely filled with Indian guards, the ballet and the officers of state, or with realistic incidents like the life-size locomotive (using real steam as it dashed upon the stage) and the skirmish between the Indians and the United States soldiers. Mile Martinelli showed herself an excellent dancer and the ballet troupe was up to the average. A very attractive feature was the song and dance by Miss Kate Chester. Of the play itself it may be said it is like all of Jules Verne's stories dramatized. Mr. Metkiff made a good impression Phineas Fogg, Miss Georgie Knowlton a pleasing Aouda and Miss Kirwin a pretty Nertsey. Moses Fiske was a funny Passe Partout and all went home with the "gag" on their lips "Ain't you glad you come?"

[PORTLAND ADVERTISER, Feb. 11, 1881.]
The Martini combination gave a quite fair entertainment at New Portland theatre last evening, and though the weather was bad the house was a good one. The drama, which like Voyagers in Southern Seas depends for effectiveness upon the stage setting and machinery, was very well put on, the scenery being beautiful and elaborate and the various national costumes, manoeuvres, marchings, groupings and tableaux striking. Those who have read Verne's story will remember that it is of the adventures of Phineas Fogg, an eccentric Englishman who wagers half a million that he will travel around the world in eighty days. He goes by way of Suez, India, the Pacific, across the United States and the Atlantic, arriving at London in time, after having met with exciting experiences and overcome many obstacles. The play illustrates a dozen or more of the scenes of the story, including the rescue of a Hindoo princess from being burned alive, a fight between Indians and United States soldiers and a shipwreck. Suez, with a group of Egyptians in the foreground and the Mediterranean in the distance, a Hindoo necropolis by moonlight, a view of Calcutta and the scenes in the Rocky mountains were among the fine stage pictures presented. A steamboat and locomotive with real steam pouring from the smokestacks and real steam whistles should also be mentioned. The "grand ballet" consists of pretty women and made up of good dancers. The piece is of little account as an acting play, the burden devolving principally on the gentlemen who assume the characters of Phineas Fogg and his servant Passepartout. The buffoonery of Mr. Moses Fiske's Passepartout was quite funny, while Mr. Metkiff did well as the precise, cold-blooded Englishman.

[PORTLAND PRESS, Feb. 11, 1881.]
The above spectacular piece was seen at New Portland Theatre last evening, and appeared to give much satisfaction to the audience. The scenery is something better than has ever been exhibited here, and was indeed very handsome and realistic, especially the steamer which came to the landing under a full head of steam. The ballet was not as large as had been advertised, nor the females as good dancers as some who have recently been seen here, still Mile Martinelli executed some graceful evolutions artistically. Some parts were well assumed, especially that of Aouda by Georgie Knowlton, Jean Francois by Moses Fisk and Phineas Fogg by J. M. Keene. The dramatization approaches near enough to the story to be recognized. The play moved with smoothness. The piece will be repeated this and to morrow evening, and will please any one who is not altogether too fastidious; like the young and handsome correspondent, for instance, of one of the dramatic papers.

[LYNN BEE, Saturday, Feb. 8.]
The scenery, ballet, costumes and dramatic company is far superior to any spectacular organization that has been in our city. Martini's spectacular aggregation presenting Around the World in Eighty Days will be welcomed here.

[LYNN ITEM, Saturday, Feb. 6 1881.]
Martini's spectacular aggregation in Eighty Days Around the World must have been flattered by the two big houses they received in Lynn. Cries of "come again," "come back" are not frequent occurrences in this city, and they greeted the company on the fall of the curtain. Company and scenery excellent, while the ballet, costumes and auxiliary was comme il faut.

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